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SAN FRANCISCO OPERA



Skelton Studios

Appearing in Act III, Scene 1, of the San Francisco Opera production of *Turandot* are Italo Tajo as Timur, Licia Albanese as Liù, Roberto Turini as Prince Calaf, and (to the far right) Inge Borkh in the title role

San Francisco

ALTHOUGH the San Francisco Opera's season got off to a so-so start, it reached a remarkable climax with its revival of Strauss's *Elektra*, on Sept. 25. A truly exciting performance, it served as an American debut vehicle for three singers—Inge Borkh, as Elektra; Margarete Klose, as Klytemnestra; and Ludwig Suthaus, as Aegisthus—and for the Hungarian conductor Georg Solti. A debut with the company was made by Paul Schoeffler, as Orestes.

Miss Borkh was quite superb. A handsome woman, she had a voice that sounded young, fresh, beautiful, and voluminous. Her singing was mature and remarkably expressive, capable of conveying a great range of emotions. She also used her entire body as an instrument of expression, and while her actions were stylized they never became merely stereotyped operatic gestures. Her facial expressions were wonderful to see.

Second in effectiveness only to Miss Borkh was Miss Klose, whose contralto voice could be lush with warmth and richness or hard and brilliant, as her role demanded. Visually her Klytemnestra was a properly repulsive creature. Mr. Suthaus, with little to do, showed a tenor voice of good caliber. Mr. Schoeffler's handsome bass was effectively sonorous, and he made a most impressive figure.

Ellen Faull seemed in her make-up too old and mature as Chrysanthemum, and where movement was concerned she was at a disadvantage among her European colleagues. But she sang ably a role that she had not previously tackled.

Also in the cast were Desire Ligei, Eloise Farrell, Lois Hartzell, Cesare Curzi, Jan Gbur, Yvonne Chauveau, Margaret Roggero, June Wilkins, Janice Moudry, Ruth Roehr, and Beverly Sills.

Mr. Solti proved to be a conductor who respects voices. His direction was always musically sensitive and finely controlled. If it sometimes failed to build expected climaxes, at least it never permitted instrumental volume to cover the voices.

Carlo Piccinato staged the opera with excellent results, and his lighting was unusually good. The setting by Harry Horner was altogether stunning, and the colorful costumes of the serving maids added to the pictorial effect.

As curtain-raiser for the Strauss opera, the San Francisco Ballet presented William Christensen's *The Creatures of Prometheus*, choreographed to Beethoven's ballet score. It was believed to be the first time

in this country that the music was put to its intended use.

The original Salvatore Viganò libretto, adapted by James Graham-Lujan for his revival, describes Prometheus' creatures, how the gods at his request endowed them with human emotions, and how Prometheus was punished for boasting of the enlightened men and women.

With Gordon Paxman as Prometheus, Nancy Johnson as Woman, Ray Barallobre as Man, Virginia Johnson as Fire, and Sally Bailey as Aphrodite, the principal roles were in particularly good hands. Armando Agnini designed an effective set, a sort of Greek Valhalla, and most of the anonymously devised costumes were equally pleasing. The score was conducted by Glaucio Curiel, one of the more gifted of the young conductors on the opera company's staff.

The Sept. 26 performance of *Carmen* offered Claramae Turner in the title role. One of the more satisfying *Carmens* of recent years, she was pictorially, vocally, and histrionically highly gratifying. David Poleri was her handsome Don José and a good singing actor. Dorothy Warenkjold, all but stole the show with her exquisite singing as Micaëla. Frank Guarnera gave Escamillo plenty of braggadocio. Others in the cast were Lorenzo Alvaray, Winther Anderson, Miss Hartzell, Miss Roggero, Alessio DePaolis, and George Cehanovsky—all good.

For the first time here, Mr. Agnini omitted the ballet interpolation in the last act—much to the improvement of the dramatic continuity.

Licia Albanese was at her superb best in *Madama Butterfly*, on Sept. 27, and no singer other than Miss Borkh won such an ovation as she did for her heart-reaching performance. Brian Sullivan was a handsome and impressive Pinkerton—a tenor able to carry Cio-Cio-San over the threshold on their wedding night! Miss Roggero was extremely good as Suzuki, and Cesare Bardelli proved an excellent-sounding Sharpless. Kurt Herbert Adler conducted the performance with fine musical taste.

Boris Godounoff, on Sept. 29, with Nicola Rossi-Lemeni, was something of a letdown from past performances of this opera, perhaps because the bass has not been in his best voice this season, perhaps because Mr. Agnini, the stage director, collapsed and had to be taken home to rest for several weeks. Moreover, under the direction of Tullio Serafin the opera seemed a bit too Latinized.

Still, Lorenzo Alvaray has never sung more beautifully than he did as Pimen on this occasion. Mr. Sullivan was a youthful and vigorous Di-

mitri, Giulietta Simionato a handsome and cold Marina, Mr. Bardelli an uncommonly good Rangoni. Salvatore Baccaloni and Cesare Curzi were teamed as Varlaam and Missail. Lois Hartzell and Yvonne Chauveau repeated their commendable characterizations as Xenia and Teodor, and June Wilkins was an able Innkeeper.

Janice Moudry was the Innkeeper, Lawrence Mason the Simpleton. Also in the long cast were the ever dependable George Cehanovsky, Jan Gbur, Alessio DePaolis (whose Shuisky was a masterpiece of characterization), Desire Ligeti, and Virginio Assandri. The chorus did magnificent work, and as a spectacle this Boris was still lavish and glamorous theatre.

The expectancy with which *Tristan und Isolde*, with the attendant American debut of Gertrude Grob-Prandl as Isolde, was awaited turned to disappointment with the actual performance on Oct. 2. The soprano revealed a good voice, voluminous and free in the top range. When used full force, it had quality and sonority, but in softer phrases it was off pitch much of the time. The soprano was able to project the many moods of the first act with dramatic conviction, and her pretty face was expressive.

Mr. Suthaus was the Tristan, his voice being unfortunately smaller than one would expect from his large physique. Its quality was good and very grateful to the ears in the middle and lower range, but it was just not adequate to the role he was undertaking.

Miss Klose sang Brangäne with beautiful artistry, holding the spectator's interest and admiration at all times. Deszo Ernster gave impressive voice and stature to King Mark. Mr. Schoeffler was remarkably satisfying as Kurwenal, and Mr. Cehanovsky

(Continued on page 25)

Season reaches

**high point with
exciting revivals**

**of *Elektra* and
*Turandot***

**By
MARJORIE M. FISHER**

Inge Borkh (left) as Elektra and Margarete Klose (right) as Klytemnestra, in the Strauss opera at San Francisco



CITY CENTER

New production of *Hansel and Gretel*

is the first novelty of the fall season

By RONALD EYER

HANSEL AND GRETEL, the New York City Opera Company's first new production of the season, is something less than sensational. Not that anybody should expect the Humperdinck masterpiece to be a sensation in any sort of production at this date, but it has possibilities in the realm of charm and imagination that the company fumbled for but never really found.

Musically I thought the performance quite satisfactory—as satisfactory as any I can remember since Dorothee Manski was the Witch. The City Center Witch was Claramae Turner, a fearsome crone with the proper nasal crackle except when her music demanded that she revert to her natural, almost too lovely, voice. Frances Bible, as Hansel, and Laurel Hurley, as Gretel, carried the burden of the performance vocally. Their voices, separately and in conjunction, were of pleasing quality and of ample size and discipline to negotiate with ease Humperdinck's not too difficult score. Richard Wentworth delivered himself powerfully of the lines of the Father, and the lesser roles of Mother, Sandman, and Dew Fairy were in the capable hands of Willabelle Underwood, Teresa Gannon, and Emily Cundari, a newcomer. All did the best they could with an awkward and undistinguished English translation, author anonymous.

One of the brightest stars of the performance was the young conductor, Thomas Schippers, who maintained constant liaison with the stage, insisted upon co-ordination among all hands and obtained a virtually faultless performance from his orchestra. His authoritative control held the

performance together in a taut, professional manner.

The first performance on Oct. 14, had its share of first-night slips and misses (as when a stagehand crept out in full view of the audience to haul in a misplaced tree), but the real production troubles were of a more chronic nature. Herman Geiger-Torel, the stage director, and Rouben Ter-Arutunian, the designer, seemed never to have come to grips with the issue of style. When the regular curtain rose on a second (or show) curtain fancifully cut out to represent a huge tree with myriad forest creatures limned in fairy-book fashion among its branches and the actual set dimly discernible in the background, one warmed to the prospect of an inventive and shapely production. But the illusion ended there, and the proceedings turned old-fashioned and seedy with a conventionally realistic forest setting, literally rendered hut, candy house, cage and oven, papier-mâché rabbit and owl and three creakily mobile trees. There also were some fireflies, borrowed, no doubt, from Madama Butterfly.

The histrionics were of the same vintage. Mr. Geiger-Torel permitted his Hansel and Gretel to hop and skip and posture about the stage in that inebriated, stiff-kneed manner that would alarm the parents of any child above the age of two but that has been the operatic conception of juvenile locomotion since the days of Monteverdi. And the grimly angelic guardians of the dream sequence, in gaudy golden wigs and wings, would have done no credit to an inept Sunday-school pageant.

I make a point of this lack of sensitivity in the staging because I firmly believe the opera deserves better. Hansel and Gretel is susceptible of artistic

production in terms of modern theatre, and, unless the management frankly is seeking a comic-strip caricature to attract the small-fry exclusively, there is no reason why an enchanting, atmospheric evocation of this delightful work cannot be achieved. Both the music and the fantasy cry out for it. The mere fact that an opera is based upon a children's story is no excuse for making a simple-minded farce of it, and I suggest the next time the City Center decides to mount a fairytale that it consult its ballet department. They know about such things.

La Cenerentola, Oct. 8

The fall opera season got off swimmingly at the New York City Center with a mostly excellent performance of this "sleeper" production of last spring. In all particulars the debits and credits were distributed as before. The dependable Frances Bible excelled in the title role, and the histrionic honors were divided about evenly between George Gaynes, the Dandini, and Richard Wentworth, the Don Magnifico. Laurel Hurley and Edith Evans were especially effective, vocally and visually, as the jealous sisters. Riccardo Manning caricatured the Prince Charming (or Ramiro, as he is called here) as only he could do it, although his singing left much to be desired when he was not comfortably ensconced in the middle register. Joseph Rosenstock elicited first-rate collaboration from the orchestra and kept everything going wonderfully well. The house was sold out, as it should have been.

—J. L.

Regina, Oct. 9

The season's first performance of Marc Blitzstein's *Regina* confirmed

what one suspected last April, which was that for all of its excellencies this work would not wear well. The cast on this occasion was approximately the same as it was then, except that Dorothy MacNeil and Willabelle Underwood assumed for the first times the roles of Alexandra and Birdie, respectively, both with sweet reasonableness. The singing of any of the principals, notably that of Brenda Lewis in the title role, was difficult to appraise on its merits because the music is essentially unsuited to vocal production in the ordinary, or operatically traditional, sense. Miss Lewis makes a terrifying *Regina*; Lady Macbeth seems like a Helen Hokinson character by comparison. But that is precisely the point; except for an occasional moment, as in the grand Rain Quartet towards the end, this is not so much a musico-dramatic entity as a play for which some more or less appropriately stagy music has been contrived. All of the acting was up to Broadway standards, and so, by way of left-handed compliment, to the score.

—J. L.

Tosca, Oct. 16

This first *Tosca* of the season was generally a good show, with each of the principals in fine form and the orchestra in exceptional fettle. David Poleri's Cavaradossi continues to improve as a characterization but his top tones had an edge they did not have last season and his *E lucevan le stelle* (sung against a cloudy and starless sky, incidentally) did not go as well as the earlier *Recondita armonia*. Anne McKnight was a splendid *Tosca*; there was little prettiness in her singing but it had plenty of power and the galleries applauded her mightily. Walter Cassel is getting to be a convincingly perfidious Scarpia. He sang with considerable artfulness and acted so persuasively that one was fascinated by the very malevolence of his voice. Richard Wentworth was his usual admirable Sacristan. The others in the cast were Robert Anderson, Luigi Vellucci, Arthur Newman, Mary Kreste, and Thomas Powell. Julius Rudel conducted with nice feeling for the sustained line without any sacrifice of dramatic urgency.

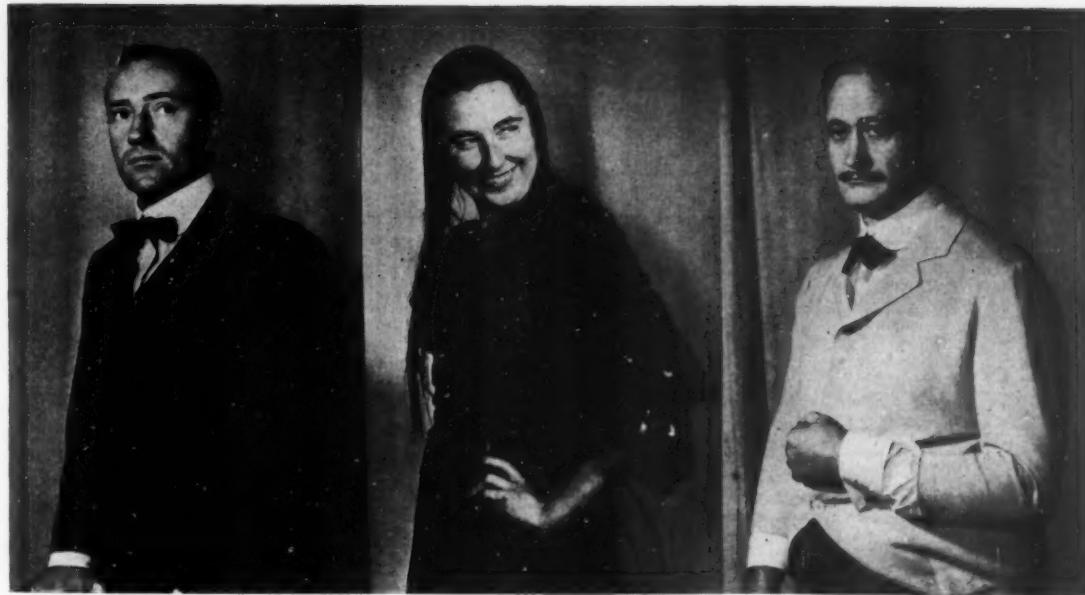
—J. L.

La Cenerentola, Oct. 17, 2:30

David Lloyd and Ralph Herbert joined the cast of the Rossini opera for the first time in this repetition. As the Prince, Mr. Lloyd sang with the stylistic distinction that seems to be invariably his, and he had no difficulty negotiating the floriture and high notes of his music with ease and brilliance. Mr. Herbert's Dandini was admirably judicious in its comicality—the fatuousness was not overdone. It was also a pleasure to hear his excellent voice and musicianship singing in the part. In a last-minute substitution, Rosemary Kuhlmann replaced Frances Bible as Angelina, singing it with more assurance than she did last season. In her big arias she tended to skimp on the notes and offer only



ER OPERA



Talbot

Three of the singers who took part in the New York City Opera premiere of *The Trial*: From left to right are John Druary, who sang the leading role of Joseph K.; Phyllis Curtin, as Fräulein Burstner, one of three roles the soprano portrayed; and William Wilderman, as the investigating Magistrate, one of two roles for the bass.

the outlines of the music. Aside from this, she sang affectingly and created a character that aroused the strongest sympathies with her pathetic air and final, happy triumph.

—R. A. E.

La Traviata, Oct. 17

In this performance *Violetta* was sung for the first time in New York by Jean Fenn, who joins the Metropolitan Opera this season. The soprano offered a carefully worked out, assured portrayal that was largely successful in all its aspects. A radiant blonde, she was handsome to watch, and she sang with a smooth, warm tone; technical ease; clean diction; and persuasive sincerity. Her few difficulties with the *Sempre libera* were occasioned by the too fast tempo taken by the conductor, Thomas P. Martin. Only in the intensity of attack did Miss Fenn's conception of the role seem a little less than satisfactory; it was not pitched as high emotionally in the second and fourth acts as in the first and third, so that there was no real dramatic tension mounting through the course of the opera.

Riccardo Manning's *Alfredo*, also new here, was rich in strong emotion, some of it honestly affecting, and the tenor's experience in Italy gave authentic color to his handling of the text. His voice, basically attractive, unfortunately became dangerously constricted in its upper register. The elder Germont of Cornell MacNeil was pleasant of sound if not always true of pitch. Patrick Tavernia had staged the work in an admirably tidy fashion. John Butler's third-act dances rather alarmingly kidded the material. The choreography may be clever and ingenious, but it is no solution to the problem of opera ballet.

—R. A. E.

The Marriage of Figaro, Oct. 18

Ann Ayars sang the role of the Countess for the first time in this initial performance of the season. Her familiar talents were in evidence, although a tremolo affected her vocalism. Still it was apparent all the way that she is a natural choice for this formidable role. All things considered this production is one of the City Opera's best, and somehow it always brings out a commendable *esprit de corps* even when things go wrong, as they did several times on

(Continued on page 29)

Company offers first American performance of Einem's *The Trial*

THE American premiere of *Gottfried von Einem's* opera *The Trial*, given by the New York City Opera Company on Oct. 22, was more a *succès d'estime* than the solid box-office hit that the Center, and presumably the composer himself, had hoped it would be. Based upon Franz Kafka's mystical novel *Der Prozess*, the work was received with polite applause by a capacity audience studded with musical luminaries and a large contingent of the composer's fellow countrymen.

It is irrelevant and maybe even irrational to say that there was nothing wrong with the work that a different book wouldn't cure. Yet that seems to be the most obvious clinical diagnosis. Kafka's wonderfully prophetic, but nebulous and inconclusive, novel forecasting the police-state is a big chunk for a young composer to bite off for his second work for the stage. Concerned with a young banker, Joseph K., who, for an unknown reason, gets accused of an unknown crime by unknown authorities, and, after struggling against an unalterable fate, is condemned to an unknown punishment by unknown judges, *The Trial* is a piece of philosophic fatalism, not to say nihilism, that virtually defies definition in terms of theatre and music. The philosophic involutions of Berg's *Wozzeck* and *Lulu* or of Bartók's *Bluebeard's Castle* are elementary beside this intellectual fantasy.

Einem struggled resolutely with the enigma, but he was unable to sum it up and present it to the spectator as a cogent and dramatic thesis. Who could? To begin with, he had Berg's *Lulu*-problem of too many disparate and fragmentary scenes—nine in all, put together with the aid of Boris Blacher and Heinz von Cramer—none of which had time to develop into anything more than sketchy tableaux or to permit the numerous characters to communicate themselves to the audience in any meaningful way. Next he had a good deal of complicated recitation and dialogue to get across in a realistic manner if the spectator was to make anything at all out of the literary idea. Finally,

he had a dearth of recognizable human types and natural dramatic situations around which to develop anything more than background music.

Be it said that Einem made the best of the conditions. With a studious application to the cadences and intervalic inflections of normal speech, predominately *parlando* against a thin orchestration (which worked out pretty well even in the English translation painstakingly devised by Ruth and Thomas Martin), he managed to get a high percentage of the words over the footlights in a natural, and thus convincing, manner. For emotional and dramatic development he depended, wisely I think, upon rhythmic devices such as regular, accelerating, or retarding thumps mindful of heartbeats responding to fear, anger, etc. His main preoccupation,

in fact, was with rhythm, especially of the syncopated varieties (Einem probably would write very well in jazz idioms). When he permitted himself a short lyrical passage, it was likely very strongly to suggest Puccini, even to the underpinning and the first few melodic steps of a Puccini aria. But these intermittent impulses to lyrical flight were quickly grounded.

Einem appeared to me, in this first major work of his to come to my ears, as a gifted and versatile composer who has yet to find himself. He does many things well, but, as a more or less official representative of the contemporary German school, he seems obviously torn between a natural Viennese romanticism and a technical interest in latter-day *verismo* represented by recitative *au naturel* and a preoccupation with rhythmic experimentation. One or the other must triumph and, whichever it is, his work will be the better for it.

Singers Take Many Roles

Many of the principals in the rather large cast had a bewildering number of different roles to play. John Druary carried the arduous central role of Joseph K. with dramatic force and clearly intelligible diction, although his voice began to flag toward the end. Phyllis Curtin, making her City Opera debut, sang beautifully when she got the opportunity and acted convincingly as the ubiquitous siren, showing up variously as Fräulein Burstner, Frau Grubach, and Leni. Lawrence Winters was outstanding as the Priest, a Manufacturer, the Inspector and a Passer-by. Others, listed elsewhere, filled their bits or their multiple parts with a distinction and earnestness that contributed immeasurably to the theatrical effect.

The small mobile stages (sometimes too small for the comfort of the performers) against a backdrop of tall, drab apartment buildings, were a credit to the ingenuity of Rouben Ter-Arutunian. The general direction of Otto Preminger (borrowed from Hollywood) was first rate, and some remarkably ingenious lighting effects were obtained by Jean Rosenthal. Last, but of course far from least, was the keen, all-encompassing direction from the pit by Joseph Rosenstock, to whom the composer owes a debt of gratitude for a thorough and respectful approach to his score.

—RONALD EVER

Vol. LXXIII, No. 13

November 1, 1953

(The contents of *MUSICAL AMERICA* are indexed in *The Readers' Guide to Periodical Literature*, and are also available in Microfilm)

November 1, 1953

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November. December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 11 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year, Canadian, \$5.50; Foreign, \$6.00. Copyright 1953 by The Musical America Corporation.

\$5.00 per year

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Metropolitan Announces Season's Plans

SIXTEEN singers, eight of whom are American, will be heard with the Metropolitan Opera Company for the first time during the 1953-54 season. They are Lisa Della Casa, Jean Fenn, Heidi Krall, Maria Leone, Irmgard Seefried, and Dolores Wilson, sopranos; Sandra Warfield, contralto; Charles Anthony, James McCracken, Gino Penna, and Cesare Valletti, tenors; Ettore Bastianini, Josef Metternich and Theodor Uppman, baritones; and Fernando Corena and Nicola Rossi-Lemeni, basses. Miss Krall, Miss Leone, and Mr. Anthony are Metropolitan Auditions of the Air winners.

Artists returning to the company after an absence of one or more seasons are the soprano Ljuba Welitch and the baritones Ferdinand Frantz and Martial Singher.

The 22-week season will open on Monday evening, Nov. 16, with a new production of Gounod's *Faust*, staged by the English director Peter Brook and conducted by Pierre Monteux, who returns to the opera house after an absence of 34 years. Mr. Rossi-Lemeni will make his Metropolitan debut in the role of Mephistopheles in the Gounod opera, which will be fitted with new settings and costumes by Rolf Gerard. *Faust* was selected to open the Metropolitan's seventieth year since it was this work that inaugurated the company's first season, on Oct. 22, 1883. (The 1953-54 season is actually the company's 69th, since no opera was given during 1892-93 after fire had damaged the house severely.)

Also added to this year's roster of conductors, in addition to Mr. Monteux, is George Szell, who made his last appearances at the Metropolitan during the 1945-46 season. Fritz Reiner, who joined the company in 1948, has left to conduct his first season with the Chicago Symphony.

Repertoire of 22 Operas

The current season will bring a total of 22 operas. Besides *Faust*, there will also be new productions of Rossini's *The Barber of Seville* and Wagner's *Tannhäuser*. The Rossini opera, which has been absent from the Metropolitan's repertory for two seasons, will be seen in its new dress on Feb. 19, with Alberto Erede conducting. The Australian-born actor-director Cyril Ritchard has been engaged to stage the production, which will have settings and costumes by Eugene Berman. *Tannhäuser*, re-staged by Herbert Graf and newly designed by Mr. Gerard, will be performed for the first time in five years on Dec. 26. Mr. Szell will conduct.

Five works have been reconditioned for performance this year—Bellini's *Norma*, which has not been heard since 1944-45; Debussy's *Pelléas et Mélisande*; Verdi's *Simon Boccanegra*; and Mozart's *Le Nozze di Figaro*, and Don Giovanni. These operas, all revivals but Don Giovanni, will be presented with refurbished scenery and with some stage pieces borrowed from other productions not included in the 1953-54 repertory.

In addition to the five operas scheduled for reconditioning, three are listed as regular revivals—Donizetti's *Lucia di Lammermoor*, Verdi's *Il Trovatore*, and Wagner's *Die Walküre*. Holdovers from last season, besides Don Giovanni, will be Bizet's *Carmen*, Mozart's *Così fan tutte*, Moussorgsky's *Boris Godounoff*; Puccini's *La Bohème*; Strauss's *Fledermaus*; Stravinsky's *The Rake's Progress*; Verdi's *Aida*, *La Forza del Destino*, *Rigoletto*, and *La Traviata*; and Wagner's *Parsifal*.

Augmenting the Metropolitan's

stage staff, besides Mr. Brook and Mr. Ritchard, is Charles Herman, who will serve as assistant stage director.

The sopranos making their American debuts this season are Lisa Della Casa, born and trained in Switzerland, who appeared this summer in the Salzburg Festival productions of Strauss's *Der Rosenkavalier* and von Einem's *The Trial*; and Irmgard Seefried, a native of Germany and one of the leading sopranos of the Vienna Opera. The other new sopranos joining the Metropolitan company are Jean Fenn, a resident of Los Angeles and recent member of the New York City and San Francisco Opera Companies; Heidi Krall, a native of Toledo, Ohio, who appeared in the role of Magda Sorel in the London production of Menotti's *The Consul*; Maria Leone, American-born and trained, who has sung extensively both here and abroad since her operatic debut in 1952; and Dolores Wilson, coloratura, born in Philadelphia, who has confined her appearances to opera houses in Europe and South America.

The only contralto making her Metropolitan debut this year is Sandra Warfield, who was born in Kansas City, Mo., and is a winner of the National Federation of Music Clubs Pacific Coast Award.

Gino Penna, one of Italy's leading tenors, has sung many roles in Europe with various Metropolitan artists, but this will be his first season as a member of the company. Cesare Valletti, another Italian tenor, made his American debut with the San Francisco company this fall. Charles Anthony, who is a native of New Orleans, La., and has recently been studying in Italy, and James McCracken, born in Gary, Ind., and first heard in New York in the Broadway production of *A Tree Grows in Brooklyn*, complete the list of new tenors.

The baritones who will appear at the Metropolitan for the first time this season include Ettore Bastianini, a young Italian artist who appeared this summer in the Florence premiere of Prokofiev's *War and Peace*; Josef Metternich, born in Berlin and currently a leading member of four German opera companies; and Theodor Uppman, a native of San Jose, Calif., who created the title role in Britten's *Billy Budd* both for its Covent Garden premiere and the first American performance, on television.

Fernando Corena, who made his Italian debut in 1937 and has since sung leading basso-buffo roles with opera companies in European capitals, and Nicola Rossi-Lemeni, who

Metropolitan Orchestra Dispute Settled

The annual pre-season dispute between the Metropolitan Opera and its organized employees—in this instance the pit orchestra—was resolved on Oct. 31 with the signing of a two-year contract that gives the members of Local 802, American Federation of Musicians, what amounts to a three per cent wage increase. The basic weekly pay scale henceforth will be \$159.

There had been no issue over the wage rise as such, but the Metropolitan had insisted on matching last year's total salaries—the current season will be two weeks shorter—by making up the difference in one lump sum. To distribute the differential in equal weekly installments would provide the union with an artificially high base for future negotiations. The signing of a contract for two years instead of one resolved this point.

Highlights of the News

DOMESTIC:

- ¶ **San Francisco Opera** season reaches peak with productions of *Elektra* and *Turandot* (Page 3).
- ¶ **New York City Opera** stages *Hansel and Gretel* and American premiere of *Gottfried von Einem's The Trial* (Page 4).
- ¶ **Sadler's Wells Ballet** introduces full-length version of *Sylvia*, with choreography by Frederick Ashton (Page 7).
- ¶ **New York Philharmonic-Symphony** opens orchestral season in New York (Page 8). **Steinway centennial** program (Page 8) and **Canadian program** conducted by Leopold Stokowski (Page 22) are among early notable concerts.
- ¶ **Boston and Philadelphia** orchestras launch their new seasons, and the Quaker City ensemble holds second annual **Conductors' Symposium** (Page 16).
- ¶ Fifth annual **Audio Fair** is held in New York (Page 17)

William Kapell Killed in Airplane Crash

¶ Returning from an Australian tour, **William Kapell** was killed on Oct. 29 in an airplane crash just outside of San Francisco. The noted American pianist was only 31.

FOREIGN:

- ¶ Lukas Foss's *The Jumping Frog of Calaveras County* is among works produced at **Venice Festival** (Page 9).
- ¶ **Ballet Theatre** is a featured group in **Berlin Festival** (Page 10).

made his first American operatic appearance on Oct. 2, 1951, as Boris in a San Francisco Opera production, are the remaining newcomers to the Metropolitan stage.

Missing from the company's roster of singers this season are the sopranos Anne Bollinger, Laura Castellano, Paula Lenchner, Delia Rigal, Helen Traubel, and Hilde Zadek; the tenors Emery Darcy, Mario Del Monaco, Richard Holm, Hans Hopf, Andrew McKinley, Giacinto Prandelli, and Ferruccio Tagliavini (Giuseppe Di Stefano was included in the 1952-53 roster but did not make a stage appearance); the baritones Sigurd Bjoerling, Paul Schoeffler, Paolo Silveri, and Robert Weede (Herbert Janssen, also listed last year, was not heard during the season); and the basses Josef Greindl and Endre Koreh.

The complete roster, which lists 89 singers, is as follows:

Sopranos: Licia Albanese, Lucine Amara, Nadine Conner, Lisa Della Casa (new), Victoria de los Angeles, Jean Fenn (new), Hilde Gueden, Margaret Harshaw, Dorothy Kirsten, Heidi Krall (new), Maria Leone (new), Brenda Lewis, Virginia Mac-Watters, Zinka Milanov, Patrice Munsel, Hertha Nelli, Jarmila Novotna, Roberta Peters, Lily Pons, Regina Resnik, Irmgard Seefried (new), Eleanor Steber, Astrid Varnay, Thelma Votipka, Genevieve Warner, Ljuba Welitch, Dolores Wilson (new).

Mezzo-sopranos and contraltos: Fedora Barbieri, Herta Glaz, Martha Lipton, Jean Madeira, Mildred Miller, Elena Nikolaidi, Nell Rankin, Margaret Roggero, Risë Stevens, Blanche Thebom, Sandra Warfield (new).

Tenors: Charles Anthony (new), Kurt Baum, Jussi Bjoerling, Gabor Carelli, Eugene Conley, Alessio De Paolis, Paul Franke, Giulio Gari, Thomas Hayward, Charles Kullman, James McCracken (new), Jan Peerce, Gino Penna (new), Brian Sullivan, Set Vanholm, Richard Tucker, Cesare Valletti (new), Ramon Vinay.

Baritones: Ettore Bastianini (new), Alger Brazis, John Brownlee, Arthur Budner, Renato Cacopodi, George Cehanovsky Ferdinand Frantz, Frank Guerrera, Mack Harrell, Clifford Harvud, Osie Hawkins, Hans Hotter,

George London, Robert Merrill, Josef Metternich (new), Martial Singher, Theodor Uppman (new), Giuseppe Valdengo, Frank Valentino, Leonard Warren.

Basses: Lorenzo Alvary, Salvatore Baccaloni, Fernando Corena (new), Lawrence Davidson, Dezso Ernster, Jerome Hines, Erich Kunz, Nicola Moscova, Gerhard Pechner, Nicola Rossi-Lemeni (new), Norman Scott, Cesare Siepi, Lubomir Vichegonov.

Conductors: Fausto Cleva, Pierre Monteux, Fritz Stiedry, Alberto Erede, Max Rudolf, George Szell, Kurt Adler (chorus master).

Associate conductors: Renato Celini, Tibor Kozma.

Assistant conductors: Jan Behr, Julius Burger, Otello Ceroni, Pietro Cimara, Antonio Dell'Orefice, Martin Rich, Ignace Strasfogel, Walter Tausig (associate chorus master).

Stage directors: George Balanchine, Peter Brook (new), Désiré Frére, Herbert Graf, Tyrone Guthrie, Garrison Kanin, Alfred Lunt, Joseph Mankiewicz, Cyril Ritchard (new), Margaret Webster, Dino Yannopoulos.

Stage designer: Horace Armistead, Eugene Berman, Mstislav Dobujinsky, Charles Elson, Rolf Gerard, Harry Horner, Sam Lev, Richard Rychtarik, Lee Simonson.

Ballet: Zachary Solov (ballet master), Janet Collins (prima ballerina).

Community Elects New Vice-President

Kenneth Alexander, former account executive with the J. Walter Thompson advertising agency, has been elected vice-president of Community Concerts, Inc., and a member of the board of directors of Columbia Artists Management, Inc.

While associated with J. Walter Thompson, Mr. Alexander directed broadcasts by the Boston Symphony and the Boston Pops Orchestra, as well as a number of dramatic presentations for various sponsors, including RCA Victor. As vice-president of Community Concerts, he will work with Columbia and other managers in securing artists for Community programs throughout the nation.



Ten pianists and members of the New York Philharmonic-Symphony, under Dimitri Mitropoulos, acknowledge applause as Steinway fete comes to an end

Thirty-five Pianists Appear in Gala Concert Honoring Steinway Centenary

STEINWAY & SONS celebrated its first hundred years as manufacturers of pianos with a gala concert at Carnegie Hall on Oct. 19 in which 35 pianists, playing simultaneously in groups as large as ten, appeared with the New York Philharmonic-Symphony under Dimitri Mitropoulos.

The concert opened with an arrangement of the National Anthem by Josef Hofmann, played by the first set of ten pianists. The second and third groups were assigned Chopin's Polonaise in A major and Sousa's Stars and Stripes Forever, in an arrangement for multiple pianos and orchestra by Morton Gould. The First Piano Quartet was heard in a new work by Gould, entitled Inventions, composed for this anniversary concert; and Mr. Mitropoulos was soloist-conductor in the third movement of Prokofieff's C major Piano Concerto.

In addition to the pianists who appeared onstage, the audience contained many others, both professional and amateur. Members of the Steinway family were present to receive birthday greetings from prominent musicians and leaders in the other arts, industry, government, and society during the intermission. The party atmosphere engendered a spontaneous accolade for Alexander Greiner, in charge of the Steinway company's artist relations, who was recognized by a few audience members when he stepped out to pick up manuscript sheets at the conclusion of the Gould work.

As the concert opened, ten pianos were ranged along the front of the stage, with the orchestra in the background. The first battery of pianists included Ania Dorfman, Sascha Gorodnitski, Gary Graffman, Skitch Henderson, Constance Keene, William Masselos, Menahem Pressler, Franz Rupp, Gyorgy Sandor, and Nadia Reisenberg. Mr. Mitropoulos then led the Philharmonic in the Prelude to Wagner's *Die Meistersinger* and three movements from Macdowell's *Orchestral Suite No. 2* (Indian).

An eleventh piano was wheeled out for the performance of the Prokofieff concerto, and in order that Mr. Mitropoulos could see, and be seen by, the orchestra this piano was equipped with a transparent cover of lucite. The First Piano Quartet, which introduced Gould's *Inventions*, com-

prised Adam Garner, Edward Edson, Glauco D'Attili, and Frank Mittler.

For the Chopin polonaise, Rudolph Ganz served chiefly as coxswain while his colleagues—Ethel Bartlett, Alexander Brailowsky, Sidney Foster, Gaby Casadesus, Moura Lympamy, Eugene List, Rae Robertson, Beveridge Webster, and Guiomar Novaes—did most of the work.

The concert closed with Gould's arrangement of the Sousa march, in which the pianists Ellen Ballon, Jacques Abram, Erno Balogh, Robert Casadesus, Abram Chasins, Carl Friedberg, Leonid Hambro, Jan Smetterlin, Alexander Uninsky, and Muriel Kerr were joined by the full orchestra.

The proceeds from this concert will be donated to the Musicians Foundation, Inc., and to the Philharmonic-Symphony Society.

New Dance Company Embarks on Tour

BALTIMORE.—The premiere performance by the newly-formed Agnes de Mille Dance Theatre took place on Oct. 12, at the Lyric Theatre. A warmly responsive audience of good size enjoyed the program, which was based on Miss De Mille's choreographed works for the theatre and films over a period of 22 years.

The outstanding work of the evening, *The Cherry Tree Legend*, made it clear that Miss De Mille is at her best illustrating words set to music. Set and costumed in the pioneer days of the last century and expertly sung by Rufus Smith and Raimonda Orselli, *The Cherry Tree Legend* was made memorable by the splendid miming of Lidija Franklin and Casimir Kokie as Mary and Joseph.

One of the most impressive dancers in the company was Genz de Lappe, a former Baltimorean. She and James Mitchell performed brilliantly in *Gold Rush*, an adaptation of the dances from the musical play *Paint Your Wagon*.

A certain monotony crept into the evening's production because too many of the dances were set in the same period and were given the same kind of stylization. This will no doubt be set to rights as the company moves on its tour across the country.

—GEORGE KENT BELLOWS

Philharmonic, Philadelphia, Stokowski Orchestras Heard as New Season Opens

First-Desk Men Soloists in First Philharmonic Concert

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Oct. 8:

Symphonie Konzertante in F... Stamitz Schumann
Symphony No. 3..... Schumann
Harold in Italy Berlioz

Leading the New York Philharmonic-Symphony in its first concert of its 112th season, Dimitri Mitropoulos chose, very cleverly, to introduce the orchestra's first-desk men in a work requiring seven solo instrumentalists. Stamitz' *Symphonie Konzertante*, heard in its first performance by the orchestra, enlisted the services of John Corigliano, violin; John Wummer, flute; Laszlo Varga, cello; Harold Gomberg, oboe; Robert McGinnis, clarinet; James Chambers, first horn; and William Namen, second horn, to form the corps of the concerto ensemble. Each of the soloists was given ample opportunity to display his virtuosity in what the jazz artist would call riffs, assigned to single instruments or combinations of instruments. The work itself reflects just that interest in allowing the performer, first, to amuse himself and, second, to entertain the listener. Karl Stamitz (one of a large family of Stamitzes) figures rather prominently in what is known as the Mannheim school, and his *Symphonie Konzertante* is certainly representative of that style at its best, though the three movements tend to lose their momentum to elaborate instrumental disquisition. Mr. Mitropoulos elicited a beautifully balanced performance. He followed with a fairly matter-of-fact reading of Schumann's *Rhenish Symphony*.

The orchestra's first violinist, William Lincer, for whom no place was provided in the Stamitz work, was heard as soloist in Berlioz' *Harold in Italy*, which filled the second half of the program and which ultimately furnished the evening's most exciting moments. With the able assistance of Mr. Lincer, Mr. Mitropoulos sought out the score's poetic subtleties and delineated the contrasting moods of its four "scenes" with luminous orchestral sound.

Regarding personnel, it should be added that six new string players have joined the Philharmonic's violin and viola sections. They are Joseph Bernstein, Leo Dubinsky, Renato Laferro, and Frederick Vogelgesang, violinists; and Sol Greitzer and Ralph Mendelson, violists.

The Philharmonic schedule for the weekend brought the customary repetition of the above Thursday night program on the following afternoon. In the first Sunday afternoon concert, on Oct. 11 at 2:30, the Schumann and Berlioz works were repeated and Ber-

lioz' *Overture, The Roman Carnival* brought the program to a close. Like last season, the first hour and a half of the concert—in this case the Schumann and Berlioz works—were broadcast, under the sponsorship of Willys-Overland.

—C. B.

Youth Concerts Open Under New Conductor

Wilfrid Pelletier, making his initial appearance as director of the New York Philharmonic-Symphony's Young People's Concerts, led the orchestra in the first of its Introductory Series programs at Town Hall on Saturday afternoon, Oct. 10. A new feature of the series this year is the "surprise celebrity", who in this case turned out to be Gladys Swartout, singing two arias from *Carmen*. Ronald and Jeffry Marlowe, thirteen-year-old identical twins, played the first movement of Mozart's Concerto for Two Pianos in E flat; Emmanuel Winteritz, curator of the Crosby Brown Collection of Ancient Instruments at the Metropolitan Museum of Art, was assisted by Gordon Pulis and Nat Prager in a demonstration of eight early wind instruments; and Nelson Olmsted was the narrator for Don Gillis' *The Man Who Invented Music*. The opening and closing works were the Purcell-Wood Trumpet Voluntary and Leroy Anderson's Promenade. The concert was attended by 1,300, mostly children from four to eight years old.

—N. P.

Philadelphians Open New York Season

Philadelphia Orchestra, Eugene Ormandy, conductor. Carnegie Hall, Oct. 13:

Passacaglia and Fugue in C minor Bach
(Transcribed by Eugene Ormandy)
Symphony No. 4, in E minor... Brahms
Concert Music for String Orchestra
and Brass Instruments, Op. 50... Hindemith
La Mer Debussy

Eugene Ormandy led the Philadelphia Orchestra in the first of its ten New York concerts, opening with his own tastefully proportioned transcription of the popular C minor Passacaglia and Fugue, and although the orchestra trolled its colors to great effect in this work, it was in the Brahms symphony that its conductor revealed real interpretative insight. Unblemished by the conventional sentimentalities, Mr. Ormandy's reading was starkly conceived, and, in the dramatic exposition of the second and fourth movements particularly, it achieved almost tragic strength. It is rare that a work so prominently placed in the standard repertory, and

(Continued on page 22)



Dimitri Mitropoulos and William Lincer, first violinist of the New York Philharmonic-Symphony, discuss the Berlioz work performed in the orchestra's opening concert

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Foss's Jumping Frog

Highlights Venice Opera

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By CHRISTINA S. THORESBY
Venice

THE Venice Music Festival annually offers one of the most comprehensive surveys in Europe of the contemporary scene, and if the quality of the works heard has been uneven, the weaknesses revealed are unfortunately an integral part of the postwar picture. This year the ground covered has seemed somewhat stonier than usual, and most of the memorable works performed have been those by composers with established prewar reputations. There have, alas, been no revelations.

The festival opened on Sept. 6 with a concert honoring the late Sergei Prokofieff. Fritz Stiedry, who replaced Artur Rodzinski at short notice, barely captured the buoyant spirit and lyrical imagination of the composer in somewhat stolid executions of the Scythian Suite and the Fifth Symphony, but any disappointment was compensated for by the playing of Pietro Scarpini, who gave a brilliant and musically performance of the Second Piano Concerto.

The festival's operatic venture turned out to be a mixed bag of one-acters from France, Italy and the United States. Lukas Foss's amusing setting of Mark Twain's *The Jumping Frog of Calaveras County*, performed by an all-American cast recruited in Milan and headed by Giorgio Tozzi, Ann Brown, Filippo Maero, and Lloyd Hanna, offered the greatest musical interest. The Italian conductor Nino Sanzogno failed, however, to grasp the slick and casual rhythms of the language in this typically American work, and his slow pace added unnecessary weight.

Jean Françaix's *L'Apostrophe*, with libretto adapted by the composer from Balzac's story of the same name, has a certain charm, but it is more of a stage piece with musical accompaniment than an opera. The witty text calls for greater ingenuity in the score.

Partito à Pugni (The Boxing Match) by Vieri Tosatti is hilariously vulgar and funny in the slapstick tradition. The music is noisy and heavy.

I failed to find, as some people did, a serious satire of modern culture, and it is difficult to decide whether he is laughing at vulgarity or just being vulgar. Certainly, as a man of the theatre, Tosatti must be reckoned with, for the timing of action and music in this eighteen-minute work is brilliant.

More successful theatre was provided by the three-day visit of the New York City Ballet toward the end of the festival. Balanchine's delicious classical interpretation of Mendelssohn's Scottish Symphony, Jerome Robbins' ingenious Fanfare, and the Balanchine-Hindemith Metamorphosis, all presented for the first time in Europe, revealed the ever-fresh invention of the two choreographers.

An innovation of the Venice Festival, which three years ago brought us performances of the six quartets of Bartok and, last year, the six Hindemith quartets, took the form of two successive concerts devoted to the music of Schönberg—the four quartets, the trio, and the Ode to Napoleon, played by the Drolc Quartet of Berlin. These works represent a variety of styles, from the two early romantic quartets to the austere simplicity of the trio, considered by some as one of the summits of the composer's achievement. I noticed, however, that even Schönberg's most ardent admirers found the close succession of his works exhausting in the concentration they demanded, and those of us who recognize and admire him in a more detached way emerged from the experience with our nerves à fleur de peau.

Petrassi Work Outstanding

Outstanding among the new works was Goffredo Petrassi's *Récréation Concertante*, or Third Concerto for Orchestra, commissioned this year by the Aix-en-Provence Festival. It is representative of this composer at his best. A new work by Gian-Francesco Malipiero, *Elegia Capriccio*, displayed a master's expert handling, and fine orchestration, of somewhat baffling subject matter. It stood out in relief amid the empty competence of some of the contemporary German compos-

ers—Boris Blacher, Hanns Jelinek, and Giselher Klebe—whose works were played with extreme virtuosity by the Sudwestfunk Orchestra under Hans Rosbaud.

A little suite for strings by Nikos Skalkottas revealed sensitivity but was not outstanding. New works by Giulio Viozzi and Riccardo Malipiero were rather tiresome and not very interesting.

Points of repose from indifferent dodecaphony and atonality were reached with the late Arnold Bax's Concerto for the Left Hand, played with relish by Harriet Cohen, for whom it was written after her accident a few years ago, and with the first European performance of Falla's *Homenajes*, for orchestra.

Outstanding performances were given by two American artists—Jennie Tourel, who has rarely sung better than in her beautiful rendering of Hindemith's *Cantique de l'Espérance* (1953); and Leo Smit, who gave an excellent performance of Alexei Haieff's *Piano Concerto*. Festival-goers were also given a sideline initiation into *musique concrète* by Pierre Boulez, but these sound-effects demonstrations are still in their experimental stages and may not yet be ripe for the public ear.

Herbert von Karajan wound up the daily visits to the theatre with essentially un-Gallic interpretations of Debussy and Ravel, repatriated only by Arturo Benedetti Michelangeli's Latin sensitivity in Ravel's *Piano Concerto*. Mr. von Karajan seemed to be more on home territory in a second concert, in which he conducted Brahms's First Symphony, as well as works by Mozart and Pizzetti.

A concert of sacred works by Giovanni Croce and Claudio Monteverdi, belonging to the golden era of the Venetian school, some aspect of which it has been the custom of the festival to present each year, brought it all to an impressive close at the Basilica of St. Mark on Sept. 21. Croce's *Percussi Saul* hints at a free, indigenous expression, but it still bears the stamp of the more sober influence of the Flemish polyphonic tradition. The complete emancipation of a truly

A scene from Lukas Foss's *The Jumping Frog of Calaveras County*, performed in Venice with an all-American cast

Venetian school was revealed with the three excerpts from Monteverdi's *Vespers* and with his *Magnificat*. The choir of the Venice Theatre and the Santa Cecilia Academy Choir were conducted by Sergiu Celibidache.

European Artists Visit Moscow

Moscow. — Several guest artists from Europe and Asia have performed in Moscow concert halls during the past season. From Bulgaria came Pancho Vladigerov, conductor and composer; Bayan Lechev, violinist; and Popov and Uzunov, singers. The German conductor Heinz Bonkartz, as well as the pianist Eva Fleischer and a string quartet under Gerhard Bosse, were also received here. Representing Poland were Halina Czerny-Stefanska, pianist; and Wanda Wilkomirska, violinist.

Particular success was scored by a number of Scandinavian musicians, among whom were two Finnish conductors, Airaksinen and Pesonen, and the Swedish artists Bernhard Sönnestedt, bass, and Greta Eriksson, pianist. The conductor, Sten Frykberg, also of Sweden, introduced two Swedish works to Soviet audiences — Franz Berwald's *Symphony in F* and Dag Wirén's *Serenade for String Orchestra*.

Highlights of the 1953-54 season will be concert series celebrating the 150th anniversary of the birth of Berlioz and the 125th anniversary of the death of Schubert. Four operas by West European composers, *Die Meistersinger*, *Tosca*, *Pagliacci*, and Rossini's *L'Italiana in Algeri*, will be presented in concert form, during the year, and repertoires will be widened to include works, seldom heard here, by French and German composers of the late nineteenth and twentieth centuries. The Bolshoi Ballet is preparing its production of Prokofieff's last and as yet unperformed ballet, *The Stone Flower*.



Mario Rossi, conductor, with Jennie Tourel and Hugues Cuénod, soloists in a Venice Festival program



The tenor Agostino Lazzari hitting a top note in Tosatti's *The Boxing Match*

Photographs by Giacomelli



Members of the American National Ballet Theatre rehearse at Berlin's Titania-Palast for a performance of *Combat*, at this year's Berlin Festival

Willott

American Ballet Theatre Prominent in Berlin Festival

By H. H. STUCKENSCHMIDT

Berlin

THE Third International Festival, given in and by the City of West Berlin, excelled in both the quantity and quality of its lyric stage productions, including ballet, musical drama, opera, and chamber opera. The month-long festival opened on Aug. 30 with a performance of *The Tales of Hoffman*, at the Städtische Oper. Chosen in accordance with the wishes of the general public for lighter fare this year, the Offenbach opera was shown in the newly revised version of Hans Haug and the Swiss critic Otto Maag, who provided the German translation and restored the Venice scene to its original place preceding the Epilogue. The stage director, Adolf Rott, transformed the action into a sort of variety show, with vis-à-vis changes, glowing violins, living mirrors, and ghostly harp music. The agreeable tenor of Sebastian Hauser in the title role; the massive baritone of Josef Herrmann in the roles of Lindorf, Coppelius, Dappertutto, and Dr. Miracle; Rita Streich as Olympia; Martha Musial as Antonia; and Helene Worth as Giulietta led the cast in a beautiful performance conducted by Leopold Ludwig.

A performance of the Ring cycle, staged in the traditional style by Heinz Tietjen and Emil Preterius, provided the ballast. The more modern Bayreuth staging notwithstanding, the Berlin production, which closed the festival, would be hard to surpass. Astrid Varnay, who had previously triumphed in the roles of Isolde, Brünnhilde (in Siegfried), and the Marschallin during the festival, delivered an outstanding performance in the climactic Götterdämmerung. Both vocally and dramatically, she highlighted a cast that included such notable artists as Hans Beirer, the Siegfried, and Josef Greindl, an incomparable Hagen. Mr. Tietjen, who also conducted, provided a discreet orchestral accompaniment and proved himself a connoisseur of Wagnerian style.

Shortly after its Salzburg premiere, Gottfried von Einem's *The Trial* was brought to Berlin. Günter Rennert directed it with a fine sense for the darkling atmosphere of the Kafka novel. Erich Witte sang the principal role of Josef K. surprisingly well, and his acting was profoundly moving. Elfriede Trötschel created marvelously vulgar characterizations in the three soprano parts, and there was admirable support by the baritone Mathieu Ahlersmeyer. Artur Rother conducted with energy and accuracy.

The newly engaged conductor Richard Kraus, of Cologne, son of the late Wagnerian tenor Ernst Kraus,

proved the right man to assume direction of the two chamber operas presented in the small Hebbel Theater—Milhaud's *Les Malheurs d'Orphée* and Karl Amadeus Hartmann's *Des Simplicius Simplicissimus Jugend*, both staged by Erich Bormann. The latter is based on chapters from the German baroque novel *Simplicissimus* by Grimmelshausen. With a libretto by Hermann Scherchen and Wolfgang Petzet, the story is a somber protest against warfare and social injustice. Hartmann's music, scored for chamber orchestra, is expressionistic in style and shows the influence chiefly of Mahler and Berg. Alice Zimmermann had a well-deserved success in the soprano role of the young Simplicius.

The Hebbel stage was also used for a performance of Monteverdi's *The Coronation of Poppea*, excitingly conducted by Mathieu Lange. Heading a largely student cast was the eminent baritone Hanns Heinz Nissen as Seneca.

The most successful of the ballet offerings was Boris Blacher's *Hamlet*, with choreography by Tatjana Gsovsky. The leading members of the ensemble—Gert Reinholm as Hamlet, Jockel Stahl as the King, Erika Dege as Ophelia, Liselotte Köster as the Queen, and Erwin Bredow as the First Player—seemed transported beyond the limits of their individual art. Blacher's score is representative of his most recent style, introverted and brilliantly stark. It was excellently played by the Berlin Philharmonic under Rudolf Albert.

The American National Ballet Theatre, as Ballet Theatre is known when it tours abroad, with Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch, and John Kriza as leading dancers, attracted Berlin's ballerinas to its several performances at the Titania-Palast. The works in the American troupe's repertory that proved the most popular were *Interplay*, *Fancy Free*, *Les Sylphides*, and the Chagall-inspired *Aleko*. Joseph Levine and Paul Strauss conducted.

Recollections of the dance expressionism of the 1920s were awakened by the Royal Opera Ballet of Stockholm in its performances of *Visions*, by Julian Algo, and *Suite Classique*, an étude-like display of well-trained young ladies. Two prominent ballerinas were Mariane Orlando and Elsa Marianne von Rosen. Miss von Rosen appeared in Birgit Cullberg's sensational ballet *Miss Julie*, based on the Strindberg tragedy, and in her impassioned scenes with the fiancé danced by Gunnar Randin, and the valet, danced by Teddy Rhodin, she thrilled the audience with a combination

of balletic mastery and strip-tease effects.

The Frankfort Opera Company also visited Berlin during the festival to present its well-known production of Hindemith's *Cardillac*.

The parade of guest conductors was led by Herbert von Karajan, who conducted the Berlin Philharmonic for the first time since 1943. After evoking a splendid display of orchestral color in the Bartók Concerto for Orchestra, he offered a strangely dull reading of Beethoven's *Eroica*.

Wilhelm Furtwängler made a deep impression here with a program dedicated entirely to the works of Schubert, celebrating the 125th anniversary of the composer's death. His inspired performance of the *Unfinished Symphony* was followed by a soaring account of the giant C major Symphony. Hans Rosbaud led the Philharmonic in the first Berlin performance of Schönberg's *Tanz um das goldene Kalb* from his unfinished opera *Moses und Aaron*, which, incidentally, will have its premiere in Hamburg early in 1954. The dance is a thirty-minute-long orgy of fantastic sound and intricate rhythms and was rousingly performed by the orchestra, assisted by the Berliner Motetten-Chor and soloists Susanne Schumann, Erika Wien, Ernst Haefliger, and Wilhelm Lang.

Fréderic Fricsay's reading of the Tuba Mirum in a performance of Verdi's *Requiem* shook the pillars of the Titania-Palast, while in less thundering moments he captured the work's operatic spirit with impressively dramatic effects. The RIAS Orchestra and the St. Hedwig's Choir were assisted by a poorly balanced quartet of soloists. In the same program, Geza Anda was heard with the orchestra in a brilliant performance of Bartók's *Second Piano Concerto*.

Of the chamber groups that appeared in festival programs, the Amadeus Quartet, with the violist Cecil Aronowitz, hit its stride in a beautiful reading of Mozart's D major Quintet, K. 593; the Paganini Quartet surprised the Berlin audiences with its massive tone, but there was some

indelicacy in its playing; the London Golden Age Singers appeared in a madrigal program; and there was masterful singing by Erna Berger in Strauss's *Brentano Lieder*.

European Companies Due in New York

Before leaving Paris for its forthcoming New York engagement under the management of S. Hurok, the Ballet de Paris Roland Petit will conclude a six-week season at the Théâtre de l'Empire, its Paris home. Colette Marchand, whose most recent appearance here was by way of the film *Moulin Rouge*, now heads the troupe with Mr. Petit.

The London Festival Ballet Company, Julian Braunschweig, director, has signed a contract with Mr. Hurok for a 26-week American tour next season. The tour, which will follow the company's season at Royal Festival Hall, will open in the United States in September, 1954.

Also on Mr. Hurok's schedule for next fall is the appearance of London's Old Vic Company in its production of *A Midsummer Night's Dream* at the Metropolitan Opera House, with a full-sized orchestra in the pit for Mendelssohn's incidental music. The Shakespeare comedy will run for four weeks in New York before embarking on a ten-week tour of the United States and Canada. Mira Shearer and Robert Helpmann have been announced for the cast.

Viennese Soprano Begins First American Tour

Wilma Lipp, Vienna State Opera coloratura, has arrived here for a recital tour of ten states. She will return to Europe on Dec. 3 after 22 appearances in the South, Middle West and Far West. Earlier this fall Miss Lipp sang her 312th Queen of the Night in *Die Zauberflöte*, at Rio de Janeiro, and has been re-engaged for a three-month tour next season throughout Brazil, Chile, and Uruguay.



Marti Turunen rehearses the Helsinki University Chorus prior to their departure for New York and their first American tour in fifteen years

Helsinki Chorus Tours American Cities

The Helsinki University Chorus will arrive in New York on Nov. 1 for its first American tour in fifteen years. Martti Turunen, who led the Finnish chorus on its initial visit, will again direct the sixty-voice ensemble, which is under the patronage of Jan Sibelius, whose music will be abundantly represented in its programs.

The chorus will open its tour at Yale University, in New Haven, on Nov. 4 and will be heard in a program at Carnegie Hall on Nov. 15.

Campuses included in the tour are Dartmouth, Rutgers, University of Maine, University of Massachusetts, and Suomi College, a Finnish-American institution at Hancock, Me. Besides two appearances each with the Boston Symphony, on Nov. 6 and 7, and with the Cincinnati Symphony, on Nov. 20 and 21, the chorus will visit Washington, D. C.; Portland, Me.; Fitchburg, Mass.; Toronto; Cleveland; Detroit; Chicago; Marquette, Mich.; Duluth, Minn.; Virginia, Minn.; Winnipeg; Calgary; Vancouver; Seattle; Astoria, Ore.; Portland, Ore.; and, in California, Berkeley, Sacramento, San Francisco, and Pasadena.

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MEPHISTO'S MUSINGS

tute, who believes in cross-fertilization of minds between the musicians, business men, scientists, labor representatives, and others at Aspen, saw the principle at work here — between adults and children. It provided a nice symbol for the meaning of a musical center and its future.

Decade

A felicitous concurrence of the number ten in their life and work will gracefully mark an anniversary this month for Benno and Sylvia Rabinof, marital and concert partners. Beno, violinist, and Sylvia, pianist, recall that they spent their first date together playing straight through the ten violin and piano sonatas of Beethoven (a singular procedure for the occasion that probably would have shocked Ludwig) and on Nov. 22, 1943 they were married and went right on playing.

What more natural than that they should choose Nov. 22, 1953, the tenth anniversary of their wedding and of their musical partnership, to play the ten Beethoven sonatas straight through again — this time for an audience? They will do just that at Town Hall, New York, giving six of the compositions in the afternoon, taking a break for dinner at five o'clock, and polishing off the last four in the evening. It is to be hoped that all, including Beethoven, survive. But if Eugene O'Neill can do it, why can't Beethoven?

Hopeful Song of India

The Bombay Madrigal Singers' Organization (BMSO) is determined that the East-West twain shall meet, at least musically, and it is busy doing something about it in its own enterprising Indian way. Its aims are to strengthen Indian music by encouraging Indian talent, informing India on Occidental music and bringing Occidental music and musicians to the attention of Indian audiences.

BMSO's official publication, *Score*, has listed some of the activities and achievements. The first concert of American music ever held in India, according to *Score*, was on July 4, 1950, when Gershwin's *Rhapsody in Blue* was featured. A jazz trumpeter with

the BMSO orchestra played Haydn's *Trumpet Concerto* in September, 1952, and Ibrahim, described as one of the best Indian-style clarinetists, has given BMSO members an idea of what Indian music sounds like on a western instrument.

Readers of *Score* are urged to put BMSO stickers publicizing concerts on their own or friends' cars or on "friendly trucks and buses". The stickers are "the newest vogue in auto decoration". The group is on the lookout for young Occidental artists in their twenties to bring new ideas and interpretations to India, and it has awarded a scholarship, worth about \$3,000, to a young pianist for study in Europe. One of BMSO's fondest hopes is to raise funds for a conservatory and an air-conditioned concert hall in Bombay.

"Cut off from the main stream of world music," says *Score* wistfully, "we rarely hear young artists. Most of the world's artists are still unknown here, and Bombay music-lovers judge the worth of artists on whether they have made gramophone recordings and whether these have been heard in India." . . . Ideas, anyone?

Drum Snares Drummer

Almost every day for a year, John Anderson, 29 years old, had brought a snare drum with him to his job as a porter in a clothing store. "I practice with a dance band here in Hammond and it'd be a long way back to my house in East Chicago to pick up the drum each night," Anderson had told Glen Robeson, owner of the store. Mr. Robeson had said he was agreeable.

Recently, Mr. Robeson decided he'd like to try the drum himself. He gave it a sharp tap. The drum gave forth a dull thump. Mr. Robeson became curious. He took the head off the drum. Inside he found a flannel suit that a few minutes before had been hanging on a display rack. At the Hammond police station, Anderson was charged with petty larceny. The police also began questioning him about 36 other suits and ten top-coats that Mr. Robeson said had disappeared in the last twelve months.

For the Record

A tenor singing Samson at a recent performance of *Samson et Dalila* in Lille, France, literally brought down the house when a cable in the last-act setting gave way and the temple actually came down on his head. He was unable to take his curtain-call, and several stitches were required to close the gap in his scalp. His wig saved him from more serious injury.

* * *

A London tailor is reported just back from his annual trip to the Santa Margarita cemetery in Naples, where he fitted the remains of Enrico Caruso with a new suit. The tailor has made the trip every year since 1921 (except during the war) to fulfill a stipulation in the will of the late tenor that he be kept clad in the latest attire.

* * *

The heart of Ignace Jan Paderewski will remain in the United States despite political changes in Poland since the Nazi occupation. The Polish pianist-statesman specified in his will that his heart should be kept here and never returned to his native land until Poland was free once more, and the executors of his will have decided that such is not the case at this time. The heart is in a Cypress Hills crypt in New York. The remainder of the body is buried in Arlington National Cemetery.

* * *

What promises to be one of the most popular juke-box favorites in many seasons is a new platter called *Three Minutes of Silence*. It is just that. The record has bland grooves on both sides and emits no sound whatever — for a nickel. It has proved a great favorite in Great Britain and promises to do just fine over here.

* * *

Memo to Helen Traubel et alia: Giovanni Martinelli, noted Metropolitan Opera tenor, now retired, announces he has signed for a 26-week television series to be known as *Martinelli at Home*. In connection with this announcement, Mr. Martinelli recalled that he once had been offered \$5,000 a week for six weeks to appear at the Palace, former vaudeville mecca. "Much pressure was put on me to accept the offer," he said, "but I decided it was just not right to be singing in principal roles at the Metropolitan and then walk a couple of blocks uptown to be a vaudevillian."

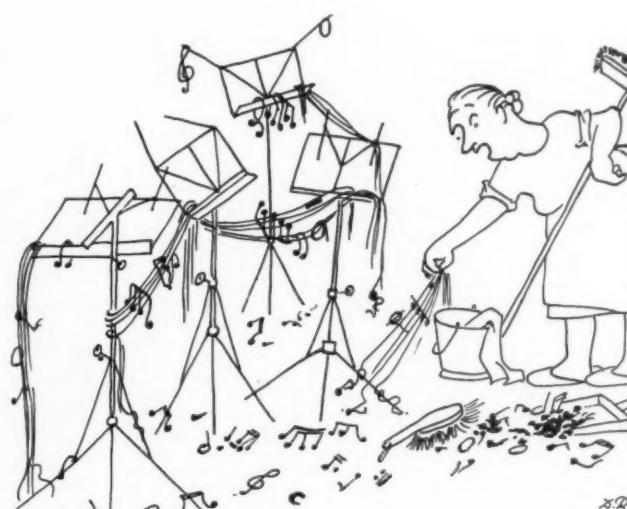
* * *

When the current Broadway comedy hit *The Seven Year Itch* is produced in Paris next season it will be known as *Demeure, Pure et Chaste*. Whether or not this is a deliberate misquote from the famous tenor aria in *Faust*, there will be strong temptation to think of the aria in the future as *Salut, the Seven Year Itch*.

* * *

An international conference at last has agreed upon something — uniform musical pitch. The International Standards Organization, meeting in London, has decreed at 440 vibrations a second as a standard to which all instruments should be capable of being tuned. Amen.

Mephisto



ALL-AMERICAN CONTRALTO

California-born Claramae Turner reached

the top without a European detour

By JAMES LYONS



Claramae Turner is shown, right, as Carmen, her favorite among the 75 roles in her repertoire. At the left she is caught in a candid study with her husband, Frank Hoffman, while they are showing some of her own photos

Bakalar

CREDIT the Eureka, Calif., chapter of the Native Daughters of the Golden West with having given birth to Claramae Turner's considerable career in the lyric theatre, the most recent glory of which is her Witch in the new *Hansel and Gretel* production at the New York City Center.

Claramae's Christmas present in 1936 was, by request, a guitar; she had grown tired of there being nobody available to accompany her at the piano whenever a vocal mood presented itself. At this point she was just turned seventeen and had never taken a lesson in her life. But she liked to sing—it didn't matter much *what*—and the townsfolk liked to listen. The guitar was a great help; in a month or so she had learned enough chords to suit her needs. About this time the program chairman of the NDOTGW asked Claramae to be their working guest at some sort of semi-social function. She was only too happy for an opportunity to display her newly ambidextrous prowess. Imagine her delight when she received not only a free meal but three dollars in cash for her efforts. That three dollars was Claramae's very first professional income, and it was then and there, she remembers, that she decided to make singing her life.

In something less than double the span to which she had then attained, Claramae has done remarkably well in realizing her ambition. At this point, for instance, she has sung and mastered no less than 75 minor and major roles—all of them in the traditional grand-opera repertory and quite aside from her familiarity with the several Gilbert & Sullivan characters on whom she lavished her adolescent attentions.

It is just this kind of versatility for which she has been moving front and center in the crowded and competitive contralto field. Her incredible

powers of retention, fortunately, are abetted by an acknowledged vocal dependability. And both, one suspects after talking with her, are a product of the sturdiest will power in the business. The teenager with her new guitar had a voice, unquestionably, but she had a formidable liability, too. It was Claramae herself who drew up the preliminary trial balance and found it unfavorable, and she who made her assets worth something by unloading, with supreme effort, all of her accumulated debits.

The short of this cryptic analogy is that Claramae was an extremely fat, unprepossessing young lady whose prospects for any rosy future, marital or musical, were made null and void by a matter of about forty pounds too many. Her talent could carry her only so far, and it did, indeed, carry her straight into the Metropolitan roster as early as 1946, when she entered the company as its youngest member. "But I still felt I was missing something," she recalls with mock chagrin, "or, rather, I wanted to be missing something." This was, of course, the aforementioned adipose: "What Don José would risk his soul for an ugly Carmen?" Anyway, Claramae did lose those forty pounds, and it is her considered conviction that this regimen marked the most important step in her artistic growth: "Suddenly I was wearing the chiffons of Delilah and the bare midriffs of Amneris and feeling perfectly at ease. And would you believe it—my voice improved more with every ounce I shed."

This triumph of mind over calories came, however, long after Claramae had earned a respectable place for herself in the operatic scene. The story properly begins in the Eureka living room of a local singing teacher, Maude Homan Riley, whose good fortune it was to be entrusted with Claramae's voice at the precise moment it was ready for basic



training. At the same time Claramae had signed up for a post-graduate year at high school because she wanted to sing with its delegation to the forthcoming Golden Gate Exposition. The timing was exquisite; Claramae won first prize in all of her classifications. Nothing would do now but that she must pursue the Muse in earnest. Accordingly, she bade farewell to Eureka and set out, bag and baggage, for San Francisco.

The teacher she chose was Nino Comel, one of the foremost pedagogues on the West Coast. His recollection of her voice, metaphorically, is that of "a beautiful tree not quite fit for the garden." Under his tutelage she quickly bloomed, and flowered to his satisfaction, and meantime picked up a few dollars by singing all manner of assignments around town. By 1942, when she made her formal recital debut in a San Francisco church, Claramae had worked her way into the chorus of the opera and was also appearing almost daily on one or another radio program over station WGO.

In 1945, bent on speeding up her already rapid progress, Claramae decided to break away from the chorus at season's end and seek her fame in the East. She had made up her mind, and was about to buy her bus ticket, when the impresario of the Bush Street Music Hall approached her with a deal that gave her pause. He was planning an extended run of Gilbert & Sullivan redoubtables, and was she interested in joining the troupe? Claramae knew she could sing, but she wasn't so sure about her acting ability, and here was a chance to find out about it. So she forgot New York for the moment and plunged herself into the maddening chore of polishing every last female characterization for contraltos in the standard G & S repertoire.

One night soon thereafter the Bush Street audience included the late Gaetano Merola, artistic director of the San Francisco Opera Company. He had only to observe her Mad Margaret to conclude that she had languished in his chorus long enough. When the opera's next season opened, Claramae had her first big break. She had several breaks, in fact, drawing one after another of the important character roles, and singing each to the satisfaction of the management and the press. Less than a year after she had been an obscure chorister, Claramae was a leading contralto. And in less than another year, she was at the Metropolitan itself. "I shudder to think," she frankly admits, "of where I would be if I had not taken that crack at Gilbert & Sullivan."

Technically, despite her multiple affiliations and numerous recital dates, Claramae remains on the roster of the San Francisco company. It is understandable that she reserves much of her fondest affection for those of its staff who helped her to artist's rank in the eight years since she was promoted from the chorus. She is especially grateful to Giacomo Spadoni, the chorusmaster who spent endless hours coaching her as Amneris and refused to accept a penny for her services—"I couldn't have afforded to pay him in those days and he knew it"—and to Kurt Herbert Adler, his successor (not to be confused with Kurt Adler of the Metropolitan), and to Armando Agnini, the stage director. To these men in particular, by her own graceful admission, she owes her command of the roles that have made her reputation secure. Ironically, eastern audiences know Claramae not for her more impressive characterizations, such as that of Azucena, but for the singular triumph that has been hers as Madame Flora in *The Medium*. She

(Continued on following page)

In the Oslo National Theatre, the same house where she made her debut forty years ago, **Kirsten Flagstad** will give her last farewell recital. The date: Dec. 2. Her final tour this fall will include appearances in Paris, Milan, and London, and a first visit to South Africa.

George London sang on the *Telephone Hour* last month after his return from a busy operatic schedule abroad. He will rejoin the Metropolitan roster after its current series of concert and recital appearances.

Efrem Kurtz conducted the Brussels Philharmonic Society Orchestra in a Beethoven cycle during October before returning for the first concert of the Houston Symphony on the 26th.

Vitya Vronsky and **Victor Babin** will open their season in Washington, D. C., with the National Symphony.

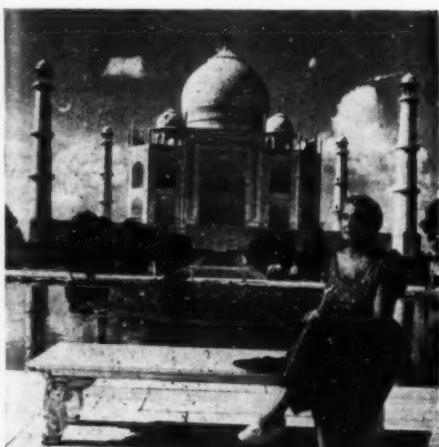
Milton Katims conducted a chamber orchestra at the festival sponsored by Elizabeth Sprague Coolidge held on South Mountain, Pittsfield, Mass., last September. In October, Mr. Katims was conductor for a giant benefit concert at Madison Square Garden celebrating the 3,000th anniversary year of Jerusalem.

Richard Elsasser toured Oregon, Washington and California during October, giving thirteen recitals.

Anna Russell will make her first Carnegie Hall appearance on Nov. 27, midway in a coast-to-coast tour of 65 engagements. Her many previous New York appearances have been in Town Hall.

Roberto Peters will appear in 27 cities before returning to the Metropolitan in November.

Having appeared last summer at Lewisohn Stadium, the Hollywood Bowl, and the St. Louis Municipal Opera, **David Poleri** then joined the San Francisco Opera and New York City Opera for



Elsie Illingworth, NCAC representative, visits the beautiful Taj Mahal in India while on a cruise that circled the globe.



Ferenc Fricsay, who will make his first American appearance as guest conductor with the Boston Symphony on Nov. 13, with his family at their home in Ermatingen, Switzerland.

their fall seasons. Two appearances on the Chicago Theatre of the Air, three California recitals, and performances with the Pittsburgh Opera complete his scheduled activities through early December. He then flies to Florence for four performances, returning in January for further engagements.

Dame Myra Hess, now fully recovered from the illness that forced her to cancel many of her scheduled appearances here last season, will return to America in January for her 23rd tour of this country.

George Hurst, conductor of the Peabody Conservatory Orchestra and York Symphony, will direct his own First Symphony in a broadcast concert of the Canadian Broadcasting Company Orchestra on Dec. 28.

William Warfield, who was named "ambassador at large" by his native Rochester, N. Y., a year ago, returned there on Oct. 13 to sing with the Eastman Rochester Symphony.

A second son, Richard Edward, has been born to **Emerson Buckley** and **Mary Henderson**.

Claudio Arrau drew the largest recital audience in the history of Mexico in his recent appearance at the Metropolitana in the capital city. A record 5,000 attended; the house seats only 3,500.

Olive Middleton, soprano, an active member of the recently founded Community Opera, Inc., in New York, is scheduled to sing the Witch in *Hansel and Gretel* on Nov. 21 at the Town Hall Club. Later in the season she will appear as Donna Elvira in *Don Giovanni* and as Miss Pinkerton in *The Old Maid and the Thief* with this same group.

Julian Olevsky is in Europe for a two-month tour of the Netherlands, Switzerland, Italy and Austria.

Claramae Turner

(Continued from preceding page) created the role at the Columbia University premiere and later made it peculiarly her own on Broadway and at the City Center, in which house it provided her with a debut vehicle. It is of parenthetical interest that several of the bits of stage business incorporated in the published score were originated by her during the initial New York run.

Claramae still includes the terrifying Monologue from *The Medium* in all, or in almost all, of her recital appearances, but she inclines to the notion that she has outgrown Flora by now and prefers to concentrate on Civic dates, meantime keeping a weather eye on choice operatic assignments and hoping she will not be too far afield when one of them materializes.

In private life Claramae is Mrs. Frank Hoffman —like her father, he is an engineer—and the couple make their home in an apartment at Forest Hills, just outside Manhattan. I haven't seen the place, but Claramae confesses a "secret passion" for interior decorating, and it would be interesting to see how accurately her charming personality is reflected in the décors. Her attire on the day I talked with her was absolutely stunning. She was wearing a gorgeous olive green dress which strikingly complemented her bright blond hair and gave her a genuinely regal bearing, although it did seem to belie the un hurried, unsophisticated demeanor that is her natural wont.

While we are on the subject of clothes, it is worth a passing mention that Claramae is one of the few divas who designs her own costumes. Moreover, she is one of the even fewer who insist on tending to their own make-up. Once she sang a double bill that permitted her a bare half-hour to metamorphose from a harlotish Herodias in *Salomé*, to an imperious Princess Aunt, in *Suor Angelica*. If it were not for her soaring C-to-C voice, with its quite distinctive quality, it would be difficult oftentimes to identify the lady under all that grease paint.

There has been no accounting of Claramae's European career in the foregoing for the simple reason that she has had none. She has sung in

Personalities in the News



Enjoying a respite from their performance schedules at this year's Bayreuth Festival are Eleanor Steber, Ramon Vinay and Astrid Varnay.



Dorothy Warenskjold is congratulated by Lotte Lehmann following her recent concert at the Music Academy of the West in Santa Barbara.



Grant Johannesen poses with Marie Leuencin and a tiny feline friend, outside the famous painter's studio in Paris.

San Salvador, Guatemala, Mexico, and Canada, as well as throughout the 48 states, but not yet in Europe. In this respect, perhaps, she is unique among the operatic eminences of the day. To her credit, however, Claramae is not fazed a whit by this relative ignominy. She does plan to make her first visit to the Continent this winter, in any event, but strictly as a tourist—unless some opera house on her itinerary develops a sudden need for a contralto of parts. Then, "just name your part," as Claramae would say, and she's not kidding, either.

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November 1, 1953

MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher
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113 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$5 a year;
Canada, \$5.50; Foreign, \$6. Single copies, 50 cents
Unsolicited manuscripts cannot be returned unless
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A Heartening Sign For the Coming Season

THE tremendous success of the Sadler's Wells Ballet during its recent visit to New York augurs well for the current season in music and dance. Artistically and financially the company could not have wished for a happier reception. In its four-week season at the Metropolitan Opera House the English ballet grossed \$458,000 with 33 performances. Interest remained unflagging, and tickets became virtually impossible to obtain long before the engagement was over.

It is obvious that there is a large public (sufficient to fill the Metropolitan for over a month) able and willing to pay for ballet, if its interest and curiosity are stirred. And it is also clear that ballet has become one of the major artistic attractions in the American scene. Furthermore, a resounding success of this sort with so notably variable an artistic commodity as ballet at the beginning of the season is bound to bring new hope and confidence into many managerial hearts. For the box office, prosaic as it may seem in the pure light of esthetic idealism, is the economic heart of the matter. Great music and dance almost invariably have to be subsidized, but capacity houses make it infinitely easier to obtain subsidy, either private or public.

The Sadler's Wells Company enjoys the advantages of politically disinterested government subsidy, which still seems a remote possibility on this side of the ocean. Whether the audiences approve of the subsidy or not, they unquestionably appreciate the benefits that it has brought to English ballet: stability and freedom from a nerve-wracking struggle for financial existence; long-range planning, both in the development of individual dancers and in the operation of the company; a feeling of security and artistic confidence among the dancers, who know that they will not be thrust into roles before they are ready for them and that they will not be bandied back and forth from company to company in a series of restless financial and artistic maneuvers.

Having observed these benefits, the American public should be more understanding of the problems faced by our American ballet companies and more helpful to them in their struggles to obtain private subsidy and box-office stability.

Steinway Celebrates Its Hundredth Year

THE whole world of music paused for a few brief hours in mid-October for the pleasant duty of tendering homage to the name of Steinway and all for which it stands.

This is the centennial year of the tonal art's seemingly inextricable association with that distinguished name. The house of Steinway was founded at New York just a century ago.

Actually it is America that has known and respected that name for a hundred years. Those who bore it were very much a part of the musical scene in Germany for generations before. Their removal to the United States, however, marked a turning point in the family's history, and the beginning of an era that has now reached a significant milestone.

Work on the first piano to bear the Steinway label was begun on the 5th of March,

1853. The employees of Bacon & Raven, the largest manufacturer of the day, were on strike. Four of them—Steinways all—foregathered on that date to go into business for themselves.

Seven years later, when Charles Steinway had the satisfaction of dedicating his own factory, on Park Avenue between what are now 52nd and 53rd Streets, he was able to say with unusual conviction that the progressive spirit of his adopted land had been, with its free institutions, more of a factor in the early and rapid growth of the business than all of the energy, the industry, and the unity of his family.

"These are the lessons," he said on that occasion, "which America teaches those who seek her shores from the narrow despotism of the old world. Our chief credit is that we have not been ashamed to profit by the lessons presented every day to our observations."

The Steinways learned their lessons well. With each successive decade their product has kept pace with technological advancements, but never with any concessions that might compromise the highest quality. These instruments are their collective memorial, and they give eloquent testimony of the integrity that is part of the fibre of every last one of them.

Herbert F. Peyer— Servant of Music

WITH the passing of Herbert F. Peyer, music journalism has lost one of its most cultivated and respected practitioners. Never a musicologist in the fusty, academic sense of the term, Mr. Peyer was, first and last, a writer and a critic with an unbounded enthusiasm for music, an uncompromising regard for its traditions and a taste for classic and romantic literature that was as exacting as it was unerring.

From the moment of his first association with MUSICAL AMERICA in 1909, his years with the New York *Times* in Europe, and finally his alliance with the New York Philharmonic-Symphony as program annotator, Mr. Peyer was a serious minister to an art that he loved passionately and on behalf of which he wielded a pen that could be as brilliant as it was authoritative and as caressing as it was caustic.

Among his particular loves were the music-dramas of Richard Wagner, which he knew virtually note for note and word for word, and he never missed a performance of one of them anywhere in his vicinity if it was physically possible for him to get to it. He insisted vehemently on the strictest adherence to the composer's directions and clear intentions, and, while he often said that he thought Wagner would have been delighted with many of the modern improvements in stage techniques and machinery, he was unalterably opposed to abortive attempts to "modernize" Wagner or to render him anew in the guise of some current "ism" or other. As a student of Wagner's life and work, he possessed an intimate and encyclopedic knowledge comparable to that of Ernest Newman, and there was a mutuality of respect as well as of interest between them.

Those who had the good fortune to be associated with Herbert Peyer in the daily exercise of his profession will miss him as a preceptor, a guide and, not least, a symbol of a personal kind of profound, yet scintillating, journalism that is too fast disappearing from the scene.

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Letters to the Editor

Music Lessons for the Elderly

TO THE EDITOR:

I am doing research on middle-aged and retired people who have begun taking music lessons late in life. I am interested in getting any information—or guidance to a source of information—on data, statistics or other material on this subject, including any information on any discernible trend; any special promotional efforts made by musical instrument manufacturers along this line; any new techniques devised to meet the special problems of such people, and any other material along this line.

Any information or guidance you could give me would be greatly appreciated.

JOHN J. RYAN
28 De Mott Ave.
Baldwin, L. I., N. Y.

Adjectives vs. Stars

TO THE EDITOR:

Your records will indicate that I have been a subscriber for many years. I remember as a high-school lad poring over back copies of *MUSICAL AMERICA* in our attic on rainy Saturday mornings—actually drooling over pictures of May Peterson, Frieda Hempel, Jenny Dufau, and others—when I still lived in a tiny town with only Alma Gluck records to satisfy a natural desire for music above a Sousa march. . . . In later years when in the music business and in contact with some teachers in a conservatory, they were amazed that I knew so much about artists, new and old.

Records is more than a hobby . . . a need for me. I think you have been far too slow recognizing their importance and therefore commend the present column. I like the variety of reviews, evidently by different persons. The four stars somewhat puzzle me because I imagine without four, the record isn't top-notch and not worth having from a "perfection" point-of-view (that is, aside from the music itself). If you could devise some system of adjectives instead of the 4-star, or 2-star, it might lead to investigation on the part of the reader. I'm sure there are tons of rubbish put on LP disks lately (I used to be in the business in 78-rpm days) and your column does answer a need for a good evaluation. By the way, I also want to thank you for *What They Read 20 Years Ago* with the wonderful pictures!

JAMES W. DUNCAN
Chicago

More News of School Music

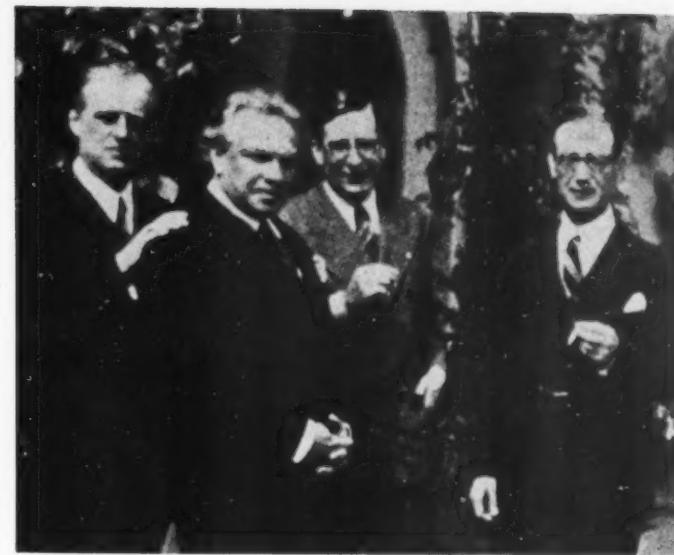
TO THE EDITOR:

I am writing to state that I appreciate your interest in pledging a fine magazine for your readers. In addition to my work as Director of instrumental music at the University of North Dakota, I serve as general chairman of the local artists series. In the latter activity I find *MUSICAL AMERICA* to be particularly helpful. Reviews of recitals and concerts serve to inform one of the critics' and audience reactions. In North Dakota we are somewhat removed from the centers, but the activities in music are virile and people in the state are interested in good music. For instance in Grand Forks it is not necessary for us to sell season tickets for the artists series. People buy them because the many interested patrons would not miss a single recital or concert.

My only suggestion from the standpoint of a music educator is that some reviews of outstanding public school or college music events would be of interest to music majors in colleges. I do not mean the run of the mill concerts but the exceptional events that are conducted in a number of cities throughout the country. I know that there are magazines devoted to the school of music. I, however, feel that there will be more readers of *MUSICAL AMERICA* among our student musicians if there are some items in their own field.

Next season in Grand Forks the series will include, Todd Duncan, Menuhin, Helen Traubel, The Carolers, and Byron Janis. We will have a performance of *Il Trovatore*, which is a Charles Wagner production. This will be a special attraction. For the past four or five seasons we have presented the Minneapolis Symphony Orchestra each spring. I am happy to state that a large number of University of North Dakota students have supported and will continue to support these offerings.

JOHN E. HOWARD
University of North Dakota,
Grand Forks



The Italian summer in 1933 found these musical figures relaxing at I Pini, Ottorino Respighi's villa at Rome: (left to right) G. Francesco Malipiero, the host, Mario Labroca, and Vincenzo Tommasini

What They Read Twenty Years Ago

The Enigma in Person

The *Île de France* brought, on Tuesday, Oct. 31, a little man whose name has been on musicians' lips for many years—"the despair of conservatives, the hope of radicals" he has been called. Many interviewers who called to see him at the Hotel Ansonia next day expected to find Arnold Schönberg a long, lean, gaunt, emaciated individual, as acid of speech as many of his compositions have been—to certain ears—acid of sound. They found instead a short, rotund, sanguine man, gentle, bewildered at the baffle of questions thrust at him. Serious, yes, and sincere and forthright to a degree. Could he have spoken in his own language, his listeners would surely have found his pronouncements in consort with his forceful dignity, his tremendous vitality. As it was, he held his own admirably in the rout of English questions—relevant and irrelevant—and left his interlocutors with the impression of a strong—a very strong—personality.

The Joosses Arrive

Whatever the present season brings us in the way of new dance attractions, the Ballets Jooss, which made its American debut at the Forrest Theatre on Oct. 31, must be credited with having provided the first thrill of the autumn. Once more, F. C. Coppicus, under whose direction the ensemble has come to us, has shown himself a discriminating and astute observer of the European entertainment scene. Herr Jooss's ballet is a unit of unusually gifted young men and women who have worked with him in Essen, Germany, for several years, and have achieved a genuine ensemble, in which there are no star dancers. On the contrary, every dancer is a first-rank artist. And this is what makes the dramatic quality of the performances so outstanding.

One of the Great Ones

BOSTON.—Philip Hale has retired as music critic of the *Boston Herald* and as editor of the *Boston Symphony* program books. His successor on the *Herald* is George S. MacManus, with Alexander Williams as assistant. John N. Burk, a member of the Symphony Hall staff, follows him as editor of the program books. Ever since he began writing for Boston newspapers in 1890, Mr. Hale has made steady and illuminating contributions to the general knowledge of music. He first held office on the *Post*, which he left in 1891 to join the *Journal*, where he remained until his association with the *Herald* began in 1903.

Grim Prognosis

Bayreuth will never be the old Bayreuth. The spirit is gone. The personality which guides it today has not drunk deeply enough at the well of Wagner's music. I always contended and do today that in engaging Toscanini to conduct the *Tristan*, *Tannhäuser*, and *Parsifal*, the management chose to draw capacity houses to the festival, knowing the great conductor's international popularity, more than it chose to honor this great musician. (From *Mephisto's Musings*.)

Last Shades of Diaghileff

Heralded by a lustrous European reputation, Serge Lifar and his Russian Ballets made their American debut at the Forrest Theatre on the evening of Nov. 5. The last protégé of Diaghileff was greeted by a large and brilliant audience, which applauded him at every possible juncture and made the evening a festive one. Lifar and his troupe should be popular here. They give us nothing particularly new, but they try to carry on a very glamorous tradition.

And the Last Time

For the first time in its history, the Metropolitan Opera Association, which was inaugurated fifty years ago this month, will begin its season with an opera in English by an American composer. The work will be *Peter Ibbetson*, composed by Deems Taylor at the request of the Metropolitan management and given for the first time on Feb. 7, 1931.

Twice Twenty Years Ago

Both Fritz Kreisler and his wife are inalterably opposed to woman suffrage. "Woman's is the subtler nature," says the violinist. "In her craving for the vote, the suffragette is inclined to overestimate the value of legislation and to depreciate the influence of her sex."

On The Front Cover:

LEONARD DEPAUR, Captain, United States Army Reserve, has, in eight years, established the Infantry Chorus that bears his name as one of the most popular attractions in the history of the concert business. The 32-man group, now on its seventh transcontinental tour, will leave for Japan in January on the first of what is expected to be an annual series of appearances in the Far East. This tour will be made under the joint auspices of Columbia Artists Management, A. Stroh, and *Asahi*, Japanese newspaper. The itinerary en route includes a concert in Hawaii where, in 1945, most of its personnel were on regular duty with the 372nd Infantry Regiment. It was in that period that the chorus originally was organized as a morale unit to entertain troops. Captain dePaur was its first director. A native of Summit, N. J., he had earlier attended Columbia University and the Institute of Musical Art and then joined the Hall Johnson Choir as associate conductor. Under Captain dePaur's leadership the chorus has, in recent years, given more performances each season than any other individual or group attraction on the Columbia roster. Its LP recordings, also, have enjoyed unusual popularity. (Photograph by Karsh, Ottawa, Canada.)



Photo-illustrators

Eugene Ormandy (front row right) and the thirty community-orchestra conductors who attended the second conductors' symposium in Philadelphia

Ormandy Shepherds Aspiring Conductors Through Second Annual Boston Symposium

By MAX DE SCHAUENSEE

Philadelphia

THE second National Symposium of Community Orchestra Conductors took place in Philadelphia from Sept. 29 to Oct. 1, under the joint sponsorship of the American Symphony Orchestra League, the American Society of Composers, Authors and Publishers, and the Philadelphia Orchestra Association.

Eugene Ormandy flew from Copenhagen for this three-day symposium and was on hand to greet the thirty aspiring musicians, who represented 42 community, college, and youth orchestras in twenty states.

The Philadelphia Orchestra's permanent conductor acted as host and critic, listening carefully to the youthful conductors as they led the 104 musicians that constitute the Philadelphia Orchestra on the distinguished stage of the Academy of Music.

The visitors first sat on the apron of the academy stage, some of them among the personnel of the Philadelphia Orchestra, as Mr. Ormandy led his men in his own transcription of Bach's great C minor Passacaglia and Fugue, scheduled to open the orchestra's first concert of the regular season, later that week. The young people were all eyes and ears as they watched Mr. Ormandy obtaining nuances and well-calculated effects with a mere flick of his wrist.

The visitors who wore name plates, hailed from all parts of the country. Among them was one woman conductor, Mrs. Caroline Bert, of Keweenaw, Ill., who gave a sample of her ability by conducting the men in Stravinsky's Firebird suite.

Various names, as one scrutinized the list, emphasized that the thirty visitors represented all kinds of nationalities and backgrounds. Such names as Hegyi, Periakos, Guderyan, Jones, Kucinski, Iuele, Lewis, Cohn, and Stefan suggested this intriguing variety of background. There was also a South Korean from Seoul, John S. Kim, who proved himself an able leader in portions of Beethoven's Seventh Symphony.

The first day's events were highlighted by a lunch, offered the young musicians at the Ritz-Carlton Hotel, courtesy of the Philadelphia Orchestra Association. A. Walter Kramer, well-known composer and now managing director of Galaxy Music Corporation of New York, introduced the visiting conductors. There were also addresses by Mr. Ormandy, Orville H. Bullitt, president of the American

Symphony Orchestra League, Harl McDonald, manager of the Orchestra, officiated as toastmaster.

At one session, Samuel Rosenbaum, a director of the Philadelphia Orchestra and trustee of the Music Performance Trust Fund, explained the operation of the fund and the methods by which conductors can obtain funds for musical projects in their communities. He particularly stressed the importance of a harmonious relationship with musicians' unions.

Representatives of ASCAP conducted a forum on how to secure performance rights and music for performance. The group visited the famous Fleisher Collection of orchestral music in the Free Library of Philadelphia, where the acting curator, Harry Kowitzky, explained how conductors could borrow material from it for their orchestras.

At the conclusion of the workshop, the Philadelphia conductor admitted that "three or four of these men are ready for major symphony orchestras The amount of talent we have seen this week is proof that this country leads the world in musical growth, and that we have the resources right here for unlimited development of our musical culture."

Besides Mrs. Bert the various conductors participating in the symposium included Minas Christian, of Evansville, Ind.; Valdo Cohn, of Oak Ridge, Tenn.; Kenneth Cuthbert, of Greenville, S. C.; Erno Daniel, of Wichita Falls, Tex.; George W. Dickieson, of Greensboro, N. C.; Richard J. Guderyahn, of Sioux Falls, S. D.; William H. Boyer, of Royal Oak, Mich.; Robert Hargreaves, of Muncie, Ind.; Joseph Hawthorne, of Chattanooga, Tenn.; Julius Hegyi, of Abilene, Tex.; Ralph B. Holter, of Green Bay, Wis.; John Iuele, of Winston-Salem, N. C., and Atlanta, Ga.; Maxwell Jarvis, of Passaic, N. J.; Lauris Jones, of Eagle Rock, Calif.; Leo Kucinski, of Sioux City, Iowa; Harry Levenson, of Worcester, Mass.; L. Rhodes Lewis, of La Grande, Ore.; G. Donald Mairs, of Teaneck, N. J.; Richard Lee Morse, of Mt. Vernon, Iowa; Thomas Nea, of St. Paul, Minn.; Roger Parkes, of Battle Creek, Mich.; Vasilos Priakos, of Ft. Lauderdale, Fla.; Marvin Rabin, of Lexington, Ky.; James P. Robertson, of Wichita, Kan.; Walter Schoeder, of Paterson, N. J.; Russell Stanger, of Boston, Mass.; Anthony R. Stefan, of Schenectady, N. Y.; Guy Taylor, of Nashville, Tenn.; and Sigvald Thompson, of Fargo and Moorhead, N. D.

The first day's events were highlighted by a lunch, offered the young musicians at the Ritz-Carlton Hotel, courtesy of the Philadelphia Orchestra Association. A. Walter Kramer, well-known composer and now managing director of Galaxy Music Corporation of New York, introduced the visiting conductors. There were also addresses by Mr. Ormandy, Orville H. Bullitt, president of the American

Boston and Philadelphia Orchestras Open Seasons — Munch Introduces Bloch Work

Boston

CHARLES MUNCH is back at Symphony Hall and all's well with the world of music, locally speaking. This, if you don't mind rewriting a goblet of Robert Browning, is one way of saying that the Boston Symphony is back in glorious operation. The opening of the 73rd season, at Symphony Hall on Oct. 9, was an occasion of familiar sight and brilliant sound.

The inaugural program exemplified Mr. Munch's formula for good program construction: three quarters standard music, one quarter new. The new item was Ernest Bloch's Concerto Grosso No. 2 for Strings, given its first performance in the United States. The familiar numbers were the Handel F major Concerto for Two Wind Choirs and Strings, the D major Symphony of Brahms, and Tchaikovsky's Overture-Fantasia, Romeo and Juliet.

Bloch's work, which had had but one previous performance, in London, is a fine modern example of the archaic concerto grosso form; the little concerto of four strings is neatly contrasted with the larger mass; the music sings and has that quality often absent from contemporary art: genuine rhythmic life and inner motion. There is a rousing five-voiced fugue, and, for the finale, a set of engaging variations whose foremost interest, as in Beethoven variations, is rhythmic change.

The harmony is neither lush nor acid, but something in between, flavorsome and lively like one of those Neufchatel wines of Bloch's native Switzerland. When all is said, the Concerto Grosso gives us nothing new; other composers have done much the same thing and in much the same manner. But it is pleasant and absorbing, worthy to be heard again. Incidentally, the strings played it with something of that dark richness known in the Koussevitzky days.

The Handel went well, and so did the Brahms, apart from an unaccountable near-catastrophe in the horns at the outset of the first movement. As for Romeo and Juliet, it was a reading of heroic size, perhaps coarse, as some said, but all the same full of color and vitality.

As usual, Mr. Munch was greeted when he first appeared upon the stage by a rising tribute from orchestra and audience. The new season begins with some changes in the orchestra. Since this time a year ago, violinist Harry Dubbs and cellist Enrico Fabrizio have died, and first bassoon Raymond Allard and cellist Hippolyte Drogemans have retired. The new first bassoon is Sherman Walt. Leonard Moss has joined the violins, and the two new cellists are Martin Hoherman and Louis Berger.

—CYRUS W. DURGIN

Philadelphia

THE opening concert of the Philadelphia Orchestra, which is the formal inception of the city's musical life for the new season, took place at the Academy of Music on Oct. 2. This was the orchestra's 54th season; as familiar faces were seen both on the stage and in the auditorium a sense of pleasure arose in the renewal of old ties on both sides of the footlights.

The orchestra appeared as imposing as ever, with the addition of only two newcomers in the ranks of the personnel, Joseph Silverstein in the first violin section, and Michael Bookspan in the battery.

The program was of the tried-and-true variety, for Philadelphia is noted as one of the most musically conservative of all cities. There was, however, any amount of lustrously beautiful sound throughout an afternoon in which precision and finish were ever apparent.

Eugene Ormandy achieved some exquisitely beautiful pianissimo playing in the Largo of the Dvorak's New World Symphony, and the sound of the strings had an almost unearthly beauty.

The conductor launched his program with his own transcription of Bach's towering Passacaglia and Fugue in C minor, and ended matters with a blazing account of Ravel's La Valse.

Most unheralded item in the program was Hindemith's Concert Music for String Orchestra and Brass Instruments, a composition completely lacking in sensuous appeal, but strong in rhythmic contrasts.

The orchestra's second concert of the 1953-54 season took place in the Academy on Oct. 9. Mr. Ormandy conducted, and Mack Harrell, baritone, was the soloist, singing a scene from Rachmaninoff's opera, The Miserly Knight. This is music of turn-of-the-century romanticism with some capital effects. Mr. Harrell gave himself unstintingly to a demanding task and made an excellent impression. The orchestra's playing of Brahms's Fourth Symphony was a marvel of beauty, and Debussy's La Mer, though not as transparent as it might have been, sounded well. The program opened with the Overture to Weber's Oberon.

The first program of a projected Beethoven cycle took place on Oct. 16. Mr. Ormandy, knowing that contrast was desirable, programmed the gay and buoyant Eighth Symphony and the epic Third (Eroica). He opened his program with the overture to The Consecration of the House.

Both symphonies were accorded their full due. The stature of the Eroica was ever in Mr. Ormandy's mind, and he gave it one of his best performances.

—MAX DE SCHAUENSEE

Buffalo To Honor Community Orchestras

BUFFALO, N. Y.—The Buffalo Philharmonic, in co-operation with the American Symphony Orchestra League, is being heard this season in a series of Pops concerts in which a number of community orchestras will be honored. The Philharmonic's project marks the first time that one orchestra has devoted a part of its season's resources to promoting the work of other orchestras.

In each of the eight Pops concerts that are planned for the coming season in Buffalo, a community orchestra will be selected to share the program with the Buffalo Philharmonic. The conductor of the visiting orchestra

will serve as guest conductor of the Buffalo orchestra for the concert. The work and history of the community orchestra will be publicized through the local press and radio, and displays will be used in conjunction with each concert. Half of each program will broadcast over station WGR.

The New Haven Symphony, 58 years old, was the first orchestra represented in the series, when Frank Brieff, its conductor, led the Buffalo ensemble on Oct. 30. Antonio Modarelli, conductor of the Charleston (W. Va.) Symphony, will be the guest on Nov. 20. Other guests will be named later.

MUSICAL AMERICA

Refinement, Rather Than Novelty,

Marks Audio Fair Exhibits

By JOHN URBAN

ANOTHER New York Audio Fair—the fifth—has come and gone, leaving a ringing in the ears of the estimated 25,000 faithful who signed in for the Big Show at the Hotel New Yorker.

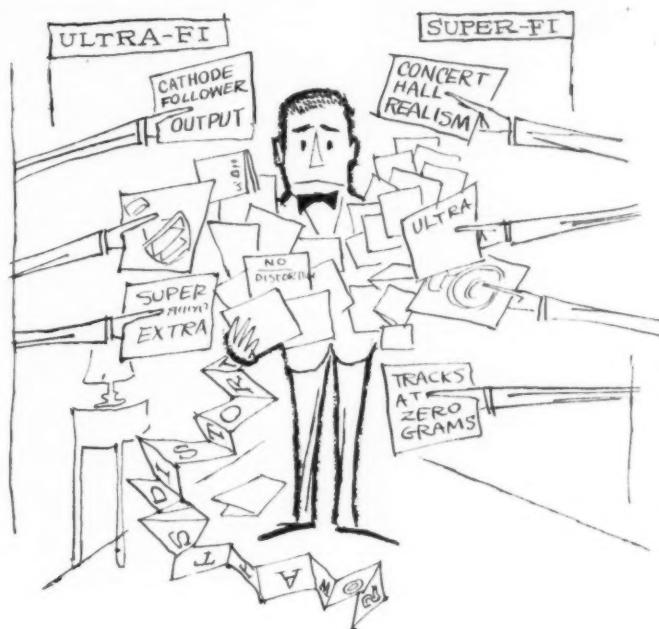
The Fair (dubbed by its promoters Audiorama 1953, in case someone wants to know) was indeed a pot-latch of impressive proportions, featuring a higher decibel content under one roof than the unsuspecting might think possible or proper. Last year's Fair required two full floors; this year the exhibits filled one more and spilled over into an additional half floor. In any terms this is a lot of space to be devoted to sound systems, and it was an impressive measure of the recent growth of the audio industry. A staggering variety of equipment of all descriptions lined the walls solidly while intent visitors jammed the remaining space. The purpose of all this acute discomfort was, of course, the introduction and demonstration of new and current audio equipment; if the planners' and exhibitors' intentions were fulfilled, each perambulant ear was infected with the Audio Itch, an affliction resulting in a near-uncontrollable urge to scratch in the neighborhood of the bank account.

There were, by rough count, a full 150 separate exhibits, where the patient and determined visitor might inspect the current offerings in the way of amplifiers, tuners, speakers and enclosures, tape recorders, pickups, and every other imaginable adjunct to the reproduction of sound. Besides giving evident testimony to the healthy continuing growth of the audio industry, these exhibits were characterized by one major theme: quality and convenience. There was little of the spectacularly new; there were, however, a multitude of improvements and refinements of design in many of the familiar models, and a scattering of new entries, both by newcomers and by well-established firms. The sum of all this is that better reproduction of music can be had, often at less expense than in the past.

Advantages of Competition

For the Audio Fair demonstrated that the high-fidelity industry, in becoming large, has also become highly competitive, with the advantages to the user that result from such competition. But it is also true that in general there exists a pride in craftsmanship and technical achievement that has been the prime factor in the emergence of high fidelity. Not long ago, a visitor in an audio laboratory, after the first exposure to the unique atmosphere of such a place, turned to a companion and said, astonished, "But it's a religion!" And there is a kind of dedication among many of the engineers who develop these devices, a professional quality of which the results are apparent at the Audio Fair, making the Fair a good deal more than simply a huge collective publicity scheme.

Well, what was the news of the Fair? It would be, of course, quite impossible to describe even all the new audio components that were to



Don Carrick

be seen and heard, and one must be content to choose more or less at random items that will be representative of the whole. No comparative evaluation is intended or possible in this account. That's a task for a book, not an article.

For instance, in the field of pickup cartridges, Audax, Fairchild, GE, and Pickering all had convinced proponents. A year ago the Weathers, distinct in that it modulates an FM signal and operates with a phenomenally low pressure, was the newcomer; this year's Fair saw the introduction of the Ferranti Ribbon pickup, a very promising newcomer, which attracted considerable interest. D. T. N. Williamson, chiefly known up to now for his amplifier circuit, was the designer of the Ferranti, which sounded as fine as anything can under the prevailing mob conditions.

Amplifiers came in for their share of attention. Several trends were evident here—one toward compact versions for those who have space problems, one toward more flexible high-quality amplification especially in the hundred-dollar category, and a trend toward improved control design and inclusion of equalization circuits in standard pre-amplifiers. Brook, an old-timer in the amplifier department, provided an example of the new compact design with its model 22A, which combines a ten-watt power amplifier and pre-amplifier in a single rather thin and handy package. This model, like most of the good amplifiers to be seen at the Fair, offers an adequate selection of equalizing positions to compensate for the various characteristics of disk records.

There was a large number of other

fine amplifiers, each of which would merit description. To illustrate the problem of space, I'll simply say: Acrosound, Beam, Bell, Bogen, Brociner, Brook, Browning, Craftsmen, Espey, Fisher, GE, Grommes, Hallcrafters, Hartley, Langevin, Leak, Martin, McIntosh, Newcomb, Pilot, Pickering, RCA, Shields, Simpson, Stromberg, and White Sound. And at that I've probably left out a few.

Judging by their profuse presence at the Fair, tape recorders are finding a place in the rigs of many listeners, who use them for recording broadcast performances, for recording amateur musical groups, or for playback of professionally produced taped performances. There are many other non-musical uses for these machines, of course, outside the province of high fidelity, and there is a multitude of models, some good enough to match the highest fi, and some more utilitarian. Quite a respectable library of pre-recorded tapes is now available as a supplement to, and in some ways, an improvement over, disk recordings.

While there is a certain measure of agreement among professionals as to what constitutes a good amplifier or tuner or pickup, there is a much wider range of opinion and approach to the problem of the speaker, with a consequently more confused array of solutions to this, the least settled problem of reproduction. There are disagreements about nearly every aspect of the question—single-unit vs. multiple systems; cone-tweeter vs. horn-tweeter; low frequencies reinforced by infinite baffle vs. exponential horn; big woofers vs. multiple small woofers; and so on. All these disagreements were well illustrated at the

Records and Audio

Fair by the wide variety of systems demonstrated and sworn to by their adherents.

The visitor to the Fair could draw a few conclusions by careful listening and comparison (often a doubtful possibility in such a crush). In general, though by no means always, the more a system costs the better the sound; often also, the larger the enclosure, the better the sound. The fault most commonly encountered in both large and small was the achievement of an impressive, but unmusical, bass; one sometimes believes that the designers of speaker systems would benefit from hearing music of the live, or concert-hall, variety. Of course, the quality of sound was sometimes of the best: Emory Cook's two-channel system, using his own arrangement of Bozaks, was, for example, very satisfying.

With speakers, as with other components, there were simply too many entries to do descriptive justice to any single model. One which drew special interest was the LC1A, recently improved by RCA's designer Olson. Eye-catching in its unorthodoxy, it had a series of excrescences arranged in a circular pattern on the surface of its low-frequency cone, and a pair of butterfly-wing deflector vanes to modify the high-frequency distribution pattern. The LC1A has been a fine speaker anyway, and under the difficult listening conditions of the Fair it did seem as though Mr. Olson's revisions were effective improvements.

Mention should be made of the continuing interest in small-sized enclosures, which help to solve space and money problems for those who can give only restricted house room to high-fidelity rigs. Typified by the Kelton and R-J series, these enclosures perform much better than ordinary boxes of comparable size in getting out some honest-to-goodness low frequencies.

Still Speaker Problems

By and large, there is still room for continued research in speaker problems, toward the smoothing out of response and the minimizing of distortion. The news of future Audio Fairs will, we hope, be in this department.

Binaural, or stereophonic, sound, still very much of a novelty in last year's Audio Fair, this year showed the result of a slow but determined growth. Cook Laboratories, which introduced the double-track disk a year ago, has now a respectable catalogue of two-channel recordings, and it is preparing to market a cheap attachment for standard record players to permit the use of two cartridges, in conjunction with modification of the amplifier for two-channel playback. Cook also makes a binaural pre-amplifier and front end, to be used with any pair of standard amplifiers; Bell has a double-channel amplifier as a standard model. And of course there are several tape recorders designed for two- or three-channel operation. The latter are primarily professional instruments, while the two-channel disk is intended for ordinary home use.

While binaural sound is unquestionably out of the laboratory, and its scope and availability continue to increase, it remains, at least for the present, more of a hobby for the amateur audio experimenter than a settled medium for the conveyance of music.

In summation, it can be said that the Audio Fair was a resounding success; there was an admirable emphasis on the reproduction of music and not simply of sound. Technical improvements all go toward greater predictability of quality for the listener; a moderately well-informed skeptic can, especially after having done the Fair, supply himself with the means for hearing music well reproduced. We should all be pleased.

Records and Audio

Eroica Thrice

BEETHOVEN: Symphony No. 3, in E flat (Eroica). Royal Philharmonic, Sir Thomas Beecham conducting (Columbia ML 4698, \$5.45.)** Vienna State Opera Orchestra, Hermann Scherchen conducting (Westminster WL 5216, \$5.95.)*** Rochester Orchestra, Erich Leinsdorf conducting (Columbia RL 3069, \$3.08.)***

ONE supposes there can be few fundamental differences of opinion any more about interpretation of Beethoven's own allegedly favorite symphony. What differences exist among competent conductors today are differences of degree rather than of kind. This becomes abundantly clear in the juxtaposition of these several readings by Sir Thomas, Mr. Scherchen, and Mr. Leinsdorf. I chose to set them against each other in the second movement, the Marcia Funebre, which, with its tricky dynamics, its slow tempo elaborately exploited accentually, and its emotional invitations, is the one place in the symphony where the conductor really can unbutton if he has any intention of doing so.

I am happy to report that none of our three batonists shows any marked tendency to turn the opportunity to his personal advantage. Mr. Scherchen comes closest to a "personal" investiture via his Viennese habit of extracting the most he can from an emotional or sentimental situation. Thus his reading is the most dramatic of all. Sir Thomas, ever fastidious, observes the dynamic markings scrupulously the while he keeps the steadiest possible rhythm. He adds a nice touch in the middle of the movement by underlining the contrapuntal character of the writing, which makes it sound momentarily like Bach. Mr. Leinsdorf offers a sound, middle-of-the-road performance in which nothing theatrical is permitted to occur. He even minimizes some of the sharp dynamic contrasts and thereby levels out some of the color of the movement, but he is always sound and musical. There is nothing eccentric in any of these readings and any one of them could serve as a representative Eroica performance.

—R. E.

Highlight Series

From the repertoire of operas recorded by Cetra-Soria and later acquired by Capitol, the latter company has arranged a series of six 12-inch disks, devoted to the so-called highlights of various works. The original full-length performances are on the whole good, idiomatic versions, with some of the best current Italian singers taking part. While samplings such as these disks are not adequate substitutes for entire works, they will be useful to those who either do not want or cannot afford the full versions and to those who collect examples of singers' voices and styles. Each disk is priced at \$5.95. The operas, leading singers, and conductors, with record numbers and mechanical ratings are as follows:

Lucia di Lammermoor (A 50139)**; *Lina Pagliughi (Lucia)*, Giovanni Malipiero (Edgar), Giuseppe Mancinelli (Henry), Ugo Tansini (conductor).

Il Barbiere di Siviglia (A 50140)***; *Giulietta Simionato (Rosina)*, Luigi Infantino (Almaviva), Giuseppe Taddei (Figaro), Fernando Previtali (conductor).

Le Nozze di Figaro (A 50141)*; *Gabriella Gatti (Countess)*, Jolanda Gardino (Cherubino), Aldo Noni (Suzanna), Italo Tajo (Figaro), Fernando Previtali (conductor).

Aida (A 50142)**; *Caterina Man-*

cini (Aida), Mario Filippeschi (Raidam), Roland Panerai (Amonasro), Vittorio Gui (conductor).

La Bohème (A 50143)**; *Rosanna Carteri (Mimi)*, Elvira Ramella (Musetta), Ferruccio Tagliavini (Rodolfo), Giuseppe Taddei (Marcello), Cesare Siepi (Colline), Gabriele Santini (conductor).

Pagliacci and *Cavalleria Rusticana* (A 50144)*; *Carla Gavazzi (Nedda)*, Carlo Bergonzi (Canio), Carlo Tagliabue (Tonio), Marcello Rossi (Silvio), Alfredo Simonetto (conductor), in Pagliacci. *Fernanda Cadoni (Santuzza)*, Achille Braschi (Turiddu), Arturo Basile (conductor), in Cavalier.

Two Baritones

LIEDER RECITAL. *Dietrich Fischer-Dieskau, baritone; Gerald Moore, pianist*. (RCA Victor LHMV 1046, \$5.95.)***

RECITAL AND ENCORES. *Mack Harrell, baritone; Brooks Smith, pianist*. (Remington R-199-140, \$2.99.)***

M. R. Fischer-Dieskau, a 28-year-old Berliner, sings some of the more standard lieder with vocal beauty and remarkably penetrating style. The measure of his superb art is his revitalization of such a frequently sung song as Schubert's *Ständchen*. In *Der Erlkönig* his differentiation of the characters is complete but so subtle that the song never slips out of focus. His collaborator at the piano is one of the most noted in the field, and Mr. Moore's playing here will indicate why. Beethoven's *An die ferne Geliebte*; Schubert's *Das Fischermädchen*, *Nacht und Träume*, *Du bist die Ruh*, *Der Atlas*, *Am Meer*, and *Der Doppelgänger*; and Schumann's *Mondnacht* and *Die beiden Grenadiere* complete the list of songs.

Mr. Harrell is an American artist no less gifted than Mr. Fischer-Dieskau, although his voice lacks some of the richness of the German's. In this solo debut on records he is heard in a freshly arranged selection, including Purcell's *Evening Hymn*; Schubert's *An die Leyer*; Schumann's *Mit Mythen und Rosen*; Brahms's *Unüberwindlich*; Wolf's *Und willst du deinen Liebsten sterben*, and *Abschied*; Duparc's *Phidylé*, and *Le Manoir de Rosemond*; Massenet's *Crépuscule*; Faure's *Fleur jetée*; and John Jacob Niles's *Four Gambling Songs*. Most of the works are worthy of his attention, even the over-arranged Niles songs. Mr. Harrell's wonderful diction, security of intonation, responsiveness to text and musical style, can serve as a model for any singer. With the expert assistance of Mr. Brooks as accompanist, this disk, priced as low as it is, becomes a real bargain for record buyers.

—R. A. E.

Three by Villa-Lobos

VILLA-LOBOS: *Trio for Violin, Viola, and Cello*. Alexander Schneider, violinist; Milton Katims, violist; Frank Miller, cellist. (Columbia ML 2214, \$4.00.)***

VILLA-LOBOS: *Nonetto* (Impressão Rápida de todo o Brasil); *Quatuor* for flute, harp, celesta, alto saxophone, and women's voices. *Concert Arts Ensemble*, and the *Roger Wagner Chorale*, Roger Wagner, director. (Capitol P-8191, \$5.70.)***

LISTENING to these three works in succession, one would be led to suppose that they emanated from the pens of three different composers, probably of similar national heritage, but certainly of dissimilar stylistic persuasion. That they are all the work of Heitor Villa-Lobos only strengthens our appreciation for his infinite resource in handling Brazilian folk and popular music. Each of these chamber works, however, has a common strain insofar as it reveals the composer's unique genius for instrumental coloring. The *Trio*, dated 1945, is manifestly the most abstract in its styliza-

tion of original rhythms and melodies; it is also the most solidly constructed. Its second movement, a hauntingly beautiful lament (or lullaby—it's hard to tell), provides a quiet interlude in an otherwise vigorous and exciting work, vigorously and excitingly performed by these three members of the New York Quartet. The intermittent heavy breathing of the artists attests to the miracle of "fidelity" that Columbia's engineers have achieved.

The Quartet and Nonetto, recorded by Capitol, are rhapsodic and free in structure and reflect the composer's interest in unusual combinations of instruments and voices. Scored for flute, oboe, clarinet, saxophone, harp, celesta, battery, and mixed chorus, the Nonetto is played without break and presents a pageant of native color. Its natural imagery is linked with the violent rhythms of peasant song and dance, while the mood of the Quartet is gently pastoral. Both works employ a wordless chorus to add color to the instrumental ensemble. The performances are superb.

—C. B.

Czech Document

SMETANA: *Ma Vlast* (My Fatherland). *Chicago Symphony conducted by Rafael Kubelik*. (Mercury OL-2-100, \$11.90.)****

THE delights of this two-disk recording are threefold. First, it is a complete representation of the six sections of the vast symphonic panorama of which one usually hears only the second and fourth (Vltava and From Bohemia's Meadows and Forests); next, it has the ministrations of a fiery and devoted Bohemian national, Rafael Kubelik, who understands and loves this music of his countryman as few other conductors today are privileged to understand and love it; third, it is superbly recorded within wide dynamic and frequency ranges that impart tremendous vitality and presence (in reproduction it must be given its head powerwise or it may seem to distort in loud tutti passages).

The passion of Smetana's belief in the nationalistic and artistic values of the music of his homeland comes through undimmed after seven decades in this vivid and rousing score. *Ma Vlast* remains one of the towering folk-documents of the nineteenth century.

—R. E.

Scarlatti Sonatas

SCARLATTI: Sonatas, Vol. V. Includes Longo Nos. 407, 155, 129, 375, 376, 86, 325, 327, 218, 84, 457, and 487. *Fernando Valenti, harpsichordist*. (Westminster WL 5205, \$5.95.)***

Even with this fifth of his LP explorations into the sonata literature of Domenico Scarlatti, young Mr. Valenti has gone barely a tenth of the way towards his announced goal of recording the entire series. There are 555 of them, according to the consensus. As in his earlier recitals the quality of execution is distinguished throughout, although Mr. Valenti is more inclined to virtuosity than to expressivity; this is fine for the difficult pages but not so persuasive when the going is easier. The recording is almost too good, with little or no intimacy of sound. Of this particular dozen sonatas only the last pair will be known to most listeners; they turn up occasionally as piano encores, and Robert Casadesus once recorded them on shellac. It is good to have them in their approximately correct context.

—J. L.

SCARLATTI: Sonatas. RAMEAU: *Gavotte, Le rappel des oiseaux, Les sauvages, Les mias de Sologne*. *Robert Casadesus, pianist*. (Columbia ML 4659, \$5.45.)*** With this recording Columbia enters the field of early keyboard music (the

Rameau pieces are recorded for the first time on LP), and a most satisfying entry it is. Mr. Casadesus, whose recordings of Scarlatti sonatas on 78s will not be forgotten, plays six on this disk—those in E minor (Longo No. 23), A major (L. 395), D major (L. 411), G major (L. 387), B minor (L. 449), and D major (L. 463). These and the little Rameau pieces are familiar enough, though it is interesting to note that *Les Sauvages* finds its way into the opera *Les Indes Galantes*. Some may cavil over the use of a piano instead of a harpsichord, but there can be no disputing the brilliant, technically fluent performances of Mr. Casadesus, faithfully reproduced.

—C. B.

RCA Educational Recordings Catalogue

A newly enlarged, 119-page edition of the RCA educational recordings catalogue has been announced. Copies are available through the department of educational services, RCA Victor Division, Radio Corporation of America, Camden 2, N. J., at 10 cents a copy.

Bagpipe Music Is Added To Library Archives

WASHINGTON, D. C.—The Library of Congress recently acquired an unusual addition to its archives of recorded music, a program of bagpipe music performed by two players of the Highland pipes. Although the hour-long recorded program includes several of the reels, jigs, and marches commonly associated with the Highland bagpipe, it is mainly devoted to two pibrochs, or variations on slow themes. The artists are Seamus MacNeill, of the Glasgow College of Piping, and Pipe Major John MacLellan, of the Seaforth Highlanders, Glasgow.

Conductor Honored By Record Company

Efrem Kurtz, conductor of the Houston Symphony, has been honored by Columbia Records with the presentation of his three-millionth record for that company, a recording of Khachaturian's Gayne Ballet Suite. The presentation copy, a gold pressing that carried a plaque commemorating the event, was given to Mr.



Constance Hope
Efrem Kurtz receives a plaque from David Oppenheim, of Columbia Records

Kurtz by David Oppenheim, director of Columbia Masterworks Records, in a ceremony at the Lotos Club in New York on Oct. 16.

Mr. Kurtz had just returned from abroad where, from Oct. 7 to 12, he conducted the Brussels Philharmonic and a Beethoven cycle at Brussels' Palais des Beaux Arts. While in Europe, he also led the Royal Philharmonic and the Philharmonia Orchestra during the Coronation season. He was the first American to conduct these orchestras.

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Concertos

BEETHOVEN: Piano Concerto No. 1, in C. Major. *Badura Skoda, piano; Vienna State Opera Orchestra, Hermann Scherchen conducting.* (Westminster WL 5209, \$5.95.) *** A sensitive, brilliantly wrought embodiment of Beethoven's Op. 15, a work of marked individuality despite its obvious ties to the composer's artistic progenitors, Haydn and Mozart. There is not too much here to get under the skin of either listener or executant, but its rollicking periods are traversed with mature virtuosity by young Mr. Badura-Skoda. Mr. Scherchen supports him faithfully.

—R. E.

CASTELNUOVO-TEDESCO: Concerto for Guitar and Orchestra. *Andres Segovia, guitarist; New London Symphony, Alec Sherman conducting.* (Columbia LP ML 4732, \$5.45.) *** This sunny if slender work dates from 1939 and is recorded here for the first time. As vehicles go it is short on fireworks, but its expressive content is maximal, and the composer has done honor to the soloist—to whom the score is dedicated—by invoking the spirit of the oldest extant concerto form instead of making the ritornel do lackey duty. Admirers of Segovia, or of the guitar in anyone's hands, cannot but admire the idiomatic efficacy of this music. The reverse side is given over to several short pieces by Ponce, Villa-Lobos, Torroba, and Turina, all exquisitely turned in the familiarly svelte Segovia manner.

—J. L.

GERSHWIN: Concerto in F for Piano and Orchestra. *Leonard Pennario, pianist; Pittsburgh Symphony, William Steinberg, conductor.* (Capitol LP P 8219, \$5.70.) ** For years Oscar Levant has had an LP monopoly on this apparently indestructible work. Mr. Pennario is not heir to the same traditions that his predecessor shared with the composer, but this recording inevitably supplants the earlier one on all counts except authenticity—meaning that Levant presumably knew how Gershwin wanted it to go despite the implicit impossibility of capturing the jazz idiom in score indications. Mr. Pennario plays the music straight. He also enjoys excellent collaboration and reasonably good engineering, both superb by comparison with the dated competition. All of these factors conspire to show the Concerto in F at its worst, actually, but in any event a new version of it was needed and will doubtless be welcome to those many whose admiration for Gershwin's melodic gifts is unencumbered by any chagrin at his defections as a craftsman.

—J. L.

Musique Ancienne

SCHÜTZ: Little Sacred Concerts. *William Hess, tenor; Paul Matthes, bass-baritone; John Beaven, organist.* (REB Editions 10, \$5.95.) ** Schütz published two sets of Kleine Geistliche Concerte, in 1636 and 1639 respectively, with prefatory apologies for their simplicity—apologies that on the evidence were unnecessary. The eight assembled here are settings of Psalm texts and other devotional writings for one to five voices “with appended Bass continuo for the Organ”. They were selected and edited for this recording by Arthur Mendel. Uniformly the participants vouchsafe the most sensitive and sustained propriety, and the sound is properly resonant within the fairly narrow sonic range. Altogether a lovely recording, and one awaits further efforts

St. Matthew Passion—Three Versions

BACH, J. S.: Passion According to St. Matthew.

—Orchestra, chorus and soloists, conducted by Hermann Scherchen. (Westminster WAL 401, \$23.80.) ***

—Concertgebouw Orchestra of Amsterdam, chorus and soloists, conducted by Willem Mengelberg. (Columbia SL 179, \$17.33.) *

—Vienna Chamber Orchestra, Akademie Kammerchor and soloists, conducted by Ferdinand Grossmann. (Vox PL 8283, \$17.85.) ***

THREE full-length recordings of the St. Matthew within as many weeks, obviously and sensibly brought out for the Christmas trade, may seem to represent an overwhelming complexity of choice for the buyer. Actually, however, the choice is not so difficult as it seems. The Columbia version, with the Concertgebouw under Mengelberg, is in a class by itself and will be the choice of those who want Mengelberg and the Concertgebouw and who further want this particular version, which was recorded at an actual performance on Palm Sunday in 1939 in Amsterdam, the last before the outbreak of World War II. It has all the viability of public performance, complete with such sound effects as coughing in the audience, the rustle of the choir rising and sitting, etc. It also has the defects of its milieu, in which acoustical and mechanical elements could not be controlled fully and the relatively rather primitive (methods of recording on-the-spot performances of large ensembles). You were pretty happy, in those days, with almost anything you got under such circumstances. The result is a recording of wide variability in all departments—balance, clarity, definition and dynamic range. Considering everything, it is better than anybody had a right to expect. The main protagonists include Karl Erb, Evangelist; Willem Ravel, Jesus; Jo Vincent, soprano; Ilona Durigo, contralto; Louis van Tulder, tenor, and Herman Schey, bass, with the Amsterdam Toonkunstchoir and the Boys' Choir “Zanglust”.

The Westminster and the Vox recordings are recent Vienna produc-

by this new independent company.

—J. L.

MUSIC OF THE MIDDLE AGES. *Erika Metzger-Ulrich, soprano; Otto Pingel, tenor; Collegium Musicum of Krefeld, Robert Haas, director.* (Vox PL 8110, \$5.95.) *** Examples of the work of troubadours, trouvères, and Minnesänger, who in the twelfth to fifteenth centuries contributed, among other things, songs and dances to the social life of the nobility. In performances that try to be as authentic as possible, the music merges with the beauty of primitive simplicity and directness. A valuable disk in setting up a record library tracing the history of music.

—R. A. E.

MARAI: Suites for Viola de Gamba and Harpsichord. *Eva Heinetz, violist; Ernst Victor Wolff, harpsichord.* (EMS 8, \$5.95.) ** Like his contemporaries Lully, Charpentier, Lalande, and others, Martin Marais enjoyed royal recognition in the court of Louis XIV. The Fourth and Fifth Suites recorded here are fairly work-a-day (Marais published five books of pieces for viol), but they explore the many resources of the solo instrument and contain many delightful moments. Miss Heinetz and Mr. Wolff play



Magda Laszlo

tions taped under apparently ideal engineering conditions. They have the benefit of the latest techniques, with Westminster holding a slight edge on the technical side, mostly in the intangible matter of “projection”, or “presence”, and they give the work complete. (The Columbia-Concertgebouw has a few cuts of recitative, aria and chorale.) The Westminster benefits hugely by the presence of Magda Laszlo as the principal soprano. She negotiates the high-lying passages with no sense of strain, and her sumptuous voice lends warmth to the entire proceedings. With her are Hugues Cuenod, Evangelist; Heinz Rehfuß, Jesus; Hildegard Roessel-Majdan, contralto; Petre Munteanu, tenor, and Richard Ständen, bass. A set of sonorous, fresh voices also is to be found in the Vox personnel. It includes Erich Majkut, Evangelist; Harald Buchsbaum, Jesus; Laurence Dutoit, soprano; Maria Nussbaumer, contralto; Rudolf Kreuzberger, tenor, and Otto Wiener, bass. Singers of a few of the lesser roles and some of the instrumentalists, not surprisingly, appear in both Westminster and Vox recordings. Recordophiles can consider themselves unusually lucky to have two such representative contemporary waxings of this great work to deliberate upon.

—RONALD EVER

with considerable finesse.

—C. B.

Mainly Opera

RUSSIAN ARIAS AND SONGS. *Boris Christoff, bass; Gerald Moore, piano; Philharmonic Orchestra, Isay Dobrowen and Wilhelm Schuechter conducting.* (RCA Victor LMHV 1033, \$5.95.) ** Includes Prince Youri's aria from Rimsky-Korsakoff's The Legend of the Invisible City of Kitezh; Dositheu's aria from Moussorgsky's Khovanschina; Prince Gremin's aria from Tchaikovsky's Eugen Onegin; Rimsky-Korsakoff's The Prophet, Op. 49, No. 2; Moussorgsky's Softly the Spirit Flew Up to Heaven, Field Marshal Death, The Grave, and Song of the Flea; and two traditional songs, Song of the Volga Boatmen and Siberian Prisoner's Song. The Bulgarian bass, whose singing as Boris Godounoff in the RCA Victor recording to Moussorgsky's opera was so highly praised, is equally effective in these single arias and songs. The Moussorgsky songs, superior to the other items, are so well sung one hopes Mr. Christoff will record the others sooner or later. The arrangement of the Song of the Volga Boatmen is the highly theatrical one made for Chaliapin and it makes a per-

Records and Audio

fect showcase for Mr. Christoff's rich voice, Slavic temperament, and control of coloristic devices.

—R. A. E.

CHARPENTIER, MARC-ANTOINE: Excerpts from Médée. *Vocal and instrumental ensemble directed by Nadia Boulanger.* (Decca DL 9678, \$5.85.) *** Charpentier was 59 when in 1693 he composed Médée. Although he was in his day considered superior to Lully, his opera was a failure because of the libretto. However, these brief excerpts provide a clue to the composer's reputation, for the music is dramatically direct and strong and melodically flexible. The instrumental support is effective in an economical way. The voices of the individual singers in this recording are scarcely outstanding, but together they make a well-balanced ensemble, and the style is always good. Irma Kolassi as Médée and Paul Derenne as Jason are the leading soloists; the rest of the vocal ensemble includes Nadine Sautereau, Flore Wend, Maria Féries, Violette Journeaux, Doda Conrad, and Bernard Demigny. Miss Boulanger gives the music life with bright rhythmic accents.

—R. A. E.

MOZART-ARIAS: *Eleanor Steber, soprano; Columbia Symphony, Bruno Walter conducting.* (Columbia ML 4694, \$5.45.) *** Miss Steber sings with ever more assurance, and most of her tones retain their familiar limploveliness. Where the tessitura is not too demanding, as in the Per pieta, ben mio, from Così Fan Tutte, her work is beautiful, and in fact the aforementioned comes off much more effectively here than it did in the earlier complete performance in English. She also excels in the Dove sono from Le Nozze di Figaro. Of the two Don Giovanni items, her Non mi dir is less successful than her Mi tradi. The recital also includes rarely heard and welcome arias like Bester Jüngling from Der Schauspieldirektor and the Traurigkeit from Die Entführung aus dem Serail, all sung with becoming style and accompanied lovingly by Mr. Walter and an excellent pickup orchestra.

—J. L.

MOZART: Arias from The Marriage of Figaro and concert arias. *George London, bass-baritone, with Columbia Symphony conducted by Bruno Walter.* (Columbia ML 4699, \$5.45.) *** The young American singer displays the color, range and power of one of the finest vocal organs of the younger generation in selections including the Cavatina, La Vendetta, Non più andrai, Vedro, ment'io, and Aprete un po' quegl' occhi' from Figaro, in addition to Mentre ti lascio, o figlia, Per questa bella mano, and Rivotegli a lui lo sguardo.

—R. E.

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Records and Audio

HANDEL: Julius Caesar. Elisabeth Roon, soprano (*Cleopatra*); Mira Kalin, contralto (*Cornelia*); Herbert Handt, tenor (*Sextus*); Phil Curzon, bass (*Ptolemy*); Otto Werner, bass (*Caesar*). *Akademiechor und Pro Musica Chamber Orchestra of Vienna*, Hans Swarowsky conducting. (Vox PL 8012, \$11.90.)*** Julius Caesar begins like a standard Handelian work—in itself of some distinction—but since the arias and duets get better and better as the opera progresses, the end effect is a distinguished one. The opera had to be cut a good deal in order to keep the recording limited to two disks, and practically all the recitatives are missing—making it sound more like a concert than a stage piece. Still, something is better than nothing in this case, and the performance will do: the voices are sturdy, the style adequate as Handelian singing goes nowadays, the Italian diction only fair, the conducting well paced.

WAGNER: Excerpts from *Der Fliegende Holländer*, *Die Walküre*, and *Die Meistersinger*. Astrid Varnay, soprano; Paul Schoeffler, baritone; *Austrian Symphony*, Gustav Koslik, Wilhelm Löbner, and Hermann Weigert conducting. (Remington R-199-137, \$2.99.)** Includes the Overture, the Dutchman's *Die Frist ist um*, and Senta's Ballad, from *Der Fliegende Holländer*; Sach's *Wie duftet doch der Flieder*, from *Die Meistersinger*; and Sieglinde's *Der Männer Lippe*, from *Die Walküre*. Miss Varnay and Mr. Schoeffler sound very much as they do at the Metropolitan in this curious assortment of arias, and they sing with rewarding intelligence. The orchestra comes off less well than the voices in the recording, and the conducting is standard.

BEETHOVEN: Music from Goethe's *Egmont*, Op. 84. Lore Wissmann, soprano; Paul Hartmann, narrator; chorus of the Württemberg State Theatre; *Württemberg State Orchestra*, Ferdinand Leitner conducting. (Decca DL 7540, \$3.85.)** This music, commissioned from Beethoven in 1810 for a production of the Goethe drama, is best known today for the overture and Klärchen's two songs, *Die Trommel gerüht*! and *Freudvoll und leidvoll*. The rest of the intermezzos, choral passages, and the accompaniment to a solo quartet are of moderate interest, largely as examples of how Beethoven tackled the musical problems involved. Miss Wissmann possesses a good voice and sings with style, but finds the tessitura a little high. Conducting and playing are good.

BEETHOVEN: *Abscheulicher, wo eilst du hin?* from *Fidelio*. WEBER: *Ozean, du Ungeheuer!* from *Oberon*. Christel Goltz, soprano; *Bayern State Orchestra*, Robert Heger conducting. (Decca DL 4058, \$2.50.)** Miss Goltz, who has won considerable renown in Europe for her performances as *Salomé* and *Elektra*, here tackles two difficult arias in another style. She wields her concentrated, apparently large voice with sufficient fluency and power to make the *Oberon* excerpt exciting; but, like most sopranos, she flounders here and there in the *Fidelio* aria.

DELIA RIGAL SINGS. Six operatic arias. Delia Rigal, soprano; orchestra conducted by Juan E. Martini. (Decca DL 4060, \$2.50.)*** Miss Rigal, late of the Metropolitan Opera, sings familiar arias from *Tosca*, *La Gioconda*, *Pagliacci*, *Cavalleria Rusticana*, *La Wally*, and *La Traviata*. Serving as a souvenir for her many admirers, the record preserves

examples of the remarkable dramatic intensity and intermittent tonal beauty of the soprano's singing—as well as of the peculiar vocal blemishes that afflicted her performances. The disk requires extra attenuation of high frequencies.

—RAYMOND A. ERICSON

Orchestra Miscellany

HONEGGER: *Symphonie Liturgique*. *Dresden Philharmonic*, Walter Stoschek conducting. (Urania URLP 7090, \$5.95.)** This was chronologically the third of Honegger's essays in the symphonic form. Compared with the *Symphony for Strings* or the latterly more familiar *Fifth*, it was a failure. Its self-conscious emulation of the traditional requiem format, implicit in the title and explicit in the movement markings (*Dies irae*, *De profundis* and *Done nobis pacem* in that order) already gives little promise of the distinctively bitter-sweet lyricism which is Honegger's wont. Indeed, none materializes. The whole is turgid, prolix and rife with hollow declamations. The performance is quite careless, and the recording sounds as if it were made in a box car. One awaits the forthcoming Charles Munch performance of the *Fifth Symphony* with every expectation that it will atone for this travesty.

—J. L.

MOUSSORGSKY: *A Night on Bald Mountain*; *Prelude*, *Dance of the Persian Slaves*, and *Entr'acte*, from *Khovanchina*; *Overture* and *Gopak* from *The Fair at Sorochinsk*; *Scherzo* in B flat; *Intermezzo* in B minor; *Turkish March*. *Philharmonia Orchestra of London*, Walter Susskind conducting. (MGM E 3030, \$4.85.)***

MOUSSORGSKY: *A Night on Bald Mountain*. BORODIN: *Poloveryan Dances*. RIMSKY-KORSAKOFF: *Capriccio Espagnol*. *Austrian Symphony*, Gustav Koslik and Ernst Mehlrich conducting. (Remington R 199-130, \$2.99.)** As omnibus programs go, both of these are bargains. The performances are better in the MGM issue, and some of the less familiar Moussorgsky items are delightful. The Remington disk is a real buy, but both of the major works are available in several more impressive readings. If one specific comparison would not be untoward, the respective recordings of *A Night on Bald Mountain* are about equally terrifying. Mr. Susskind is, of course, a conductor of exceptional endowments, and his forces play as if they had enjoyed sufficient rehearsal, whereas the Austrian groups sounds like a pick-up orchestra. Still, at \$2.99 you could hardly go wrong.

—J. L.

MOUSSORGSKY-RAVEL: *Pictures at an Exhibition*. STRAVINSKY: *Firebird Suite*. *Philadelphia Orchestra*, Eugene Ormandy, conductor. (Columbia ML 4700, \$5.45.)**** In recording both of these spectacular works, Mr. Ormandy faced stiff competition from the efforts of other conductors, leading other orchestras in what other recording companies would regard as definitive performances. He and the Philadelphians, however, meet this competition with readings of surpassing eloquence and vitality. The recorded sound is stunningly "real" and should be cherished by hi-fi fans.

—C. B.

RAVEL: *Bolero*. RIMSKY-KORSAKOFF: *Capriccio Espagnol*. *Detroit Symphony*, Paul Paray, conductor. (Mercury MG 50020, \$5.95.)**** We are fortunate in having Paul Paray in our midst, however be-

latedly, and these superbly recorded performances attest the fact resplendently. On the face of it there was no particular need for yet another version of either of these thrice-familiar works, but Mr. Paray lends to both an affinity that is *nonpareil* in this repertory except, possibly, for that of Ernest Ansermet. Mercury has provided, as usual, engineering so realistic that it would be offensive if it were not for the supple splendor of the orchestral tone it mirrors.

—J. L.

COPLAND: *Appalachian Spring*. PISTON: *The Incredible Flutist*. *Radio Berlin Orchestra*, Arthur Rother conducting. (Urania URLP 7092, \$5.95.)** After a long hiatus when no recording of any kind was to be had of Aaron Copland's delightful ballet suite from *Appalachian Spring* (composed for Martha Graham), there are now two, of which this is the latest. Not the least interesting feature is the manner in which a European conductor manages an indigenously American score. Herr Rother works hard at it and makes out pretty well on the whole although he just misses some of the rhythmic freedom of the work and the lonely spaciousness of some of the themes. Walter Piston's charming ballet music has less evocation of the picturesque and is less earthly American in flavor. Herr Rother, accordingly, seems to be more at home with it.

—R. E.

Choral Music

BACH: *Cantata No. 76, Die Himmel erzählen die Ehre Gottes*. Magda Laszlo, soprano; Hilde Roessel-Majdan, contralto; Petre Munteanu, tenor; Richard Standen, bass. *Akademiechor und Vienna State Opera Orchestra*, Herman Scherchen conducting. (Westminster WL 5201, \$5.95.)*** This was Bach's second official cantata after his appointment as cantor at Leipzig in 1723. If Bach intended it as a showpiece, as he might have, it succeeds as such, being a lively large-scale work, rich and varied in mood, not as deeply felt as later cantatas. The chorale that ends each of the cantata's two parts has an unusually beautiful setting, and there is a striking tenor aria in part II. The soloists, with the exception of Mr. Standen, who does not seem up to his big aria, perform with sensitivity and satisfactory voices. On all other counts the recording is also worthwhile.

—R. A. E.

BACH: *Cantata No. 146, Wir müssen durch viel Trübsal*. Anny Felbarmayer, soprano; Erika Wien, contralto; Hugo Meyer Welfing, tenor; Norman Foster, bass. *Choir of the Bach Guild and the Vienna State Opera Orchestra*, Felix Prohaska conducting. (Bach Guild 525,



Frederick Fennell, who conducted the Eastman Wind Ensemble in the first recording by a woodwind band ensemble, for Mercury, is presented with a pressing by Carl Glazer, Buffalo representative of the recording company.

\$5.95.)*** The great joy of this work is the Overture, which uses the first movement of the D minor Piano Concerto, with an organ as solo instrument. The opening chorus, likewise, relegates the basic material of the concerto's second movement to the orchestra, while the voices provide a chorale-like embellishment. The borrowing stops there. Mr. Prohaska delivers an inspired and well-balanced performance; the singers are variable in their stylistic approach to the music but maintain a high vocal standard.

—C. B.

A FESTIVAL OF CHORAL MUSIC. *Choral Chamber Group of Pamplona*, Luis Morondo, conductor. (Westminster WL 5195, \$5.95.)** This is a recording of a concert by a Spanish a cappella chorus that has won considerable acclaim in its few excursions outside of its native land. The choir makes a rich, homogeneous sound and sings with a wide variety of coloristic effects without ever destroying the musical form. There are fourteen items, ranging from the familiar *O vos omnes* by Victoria and works by Hidalgo and Senfl to contemporary settings of folk material. Some items, such as Rebold's Cradle song, *Duerme Pequin*, should prove useful to a cappella groups in this country.

—R. A. E.

VAUGHN WILLIAMS: *Five Tudor Portraits*. Nell Rankin, mezzo-soprano; Robert B. Anderson, bass-baritone; *Mendelssohn Choir of Pittsburgh*; *Pittsburgh Symphony*, William Steinberg, conductor. (Capitol P 8218, \$4.98.)** Five rowdy, amusing poems by John Skelton, who lived from 1460 to 1529, have been given musical settings of some wit and an enormous amount of skill by the veteran English composer. The whole is quite enchanting, and the performance is beautifully conducted by Mr. Steinberg, with Miss Rankin bringing a good deal of perceptive singing to her solos. The recording was made during a program at the First Pittsburgh International Contemporary Music Festival last year and carries with it both some of the mechanical slips and some of the excitement that go with such performances.

—R. A. E.

Contemporary Songs

BRITTEN: *On This Island* (song cycle); *Fish in the Unruffled Lakes*; *Mother Comfort*; *Underneath the Abject Willow*. HINDEMITH: *Nine English Songs* (1942). Barbara Troxell, soprano; Tibor Kozma, piano. (WCFM LP 15, \$5.95.)** People interested in good contemporary songs should welcome this disk. The Britten songs, composed in 1937, are all settings of poems by Auden with the exception of *Mother Comfort*, written by Montagu Slater. They are full of striking images, sometimes brilliant, sometimes merely clever. Without being very dissonant they are difficult to sing. Hindemith's simpler, more formal settings of poems by Charles Wolfe, Thomas Lover, Blake, Herrick, Shelley, Oldys, Whitman, and Francis Thompson are less immediately vivid than Britten's works, but they withstand repetition better. Miss Troxell's lovely voice and easy style are put to good use in those recordings, although the words are often difficult to make out, and she is superbly well accompanied by one of the assistant conductors at the Metropolitan Opera. (Miss Troxell sings both parts in the two Britten duets included here, *Mother Comfort* and *Underneath the Abject Willow*.) As for the recording, the voice quality is somewhat thin and out of balance with piano.

—R. A. E.

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HERBERT F. PEYSER

Herbert F. Peyser, one of America's most distinguished music critics, died of a cerebral hemorrhage in Memorial Hospital in New York on Oct. 19. He was 67. Mr. Peyser began his career as a member of the staff of *MUSICAL AMERICA*. He later wrote for the *Evening Post*, the *New York Telegram*, the *Musical Observer*, and other publications. He was a European musical correspondent for the *New York Times* from 1930 until the outbreak of World War II brought him back to the United States, where he rejoined the staff of *MUSICAL AMERICA*. His most recent position had been that of program annotator for the New York Philharmonic-Symphony, which he served from 1949. Resigning in April of this year, Mr. Peyser had planned to retire and to live on the French Riviera. His passage was booked for Saturday, Oct. 17.

In temperament and outlook, Mr. Peyser was as much European as American. Born in New York, he was taken as a child to Europe by his family, living in Wiesbaden, Berlin, and Paris. From this sojourn he acquired among other benefits a complete command of both German and French. When he was fourteen, Mr. Peyser returned to New York and attended DeWitt Clinton High School. He entered Columbia University, from which he was graduated in 1909. He then joined the staff of *MUSICAL AMERICA*, remaining until 1920. In the decade after 1930 Mr. Peyser retreated step by step with a host of other writers and artists before the advance of the Nazi menace. He lived successively in Berlin, Vienna, and Paris, traveling widely to cover special musical events.

Mr. Peyser's devotion to music began in his early childhood. By the time he was in his 'teens he never missed a Wagner performance if he could help it, and he became a leading Wagnerian authority in his later years. He knew all of the Wagner scores by heart, and never had to consult one to know exactly what cuts were being made—the cuts being an especial grievance to him. But although he was a born *Wagnerian*, his enthusiasm for Schubert and other classic masters was scarcely less profound. He was widely read in English, French, and German, and developed an elaborate style that did not prevent him from being one of the most economical writers in the world when he wished to be. No one could be more pointed, witty, and, on occasion, caustic. His praise, however, was as generous as his blame was severe, and his opinions were highly valued, even by those who feared them. Mr. Peyser was a tireless student of music; his home was filled to overflowing with scores, books, and recordings; and he never lost his early enthusiasm for music. It remained a passion with him throughout his life.

He is survived by his brother, Percy Peyser, and by two nephews, Peter and John.

SIR ARNOLD BAX

CORK, IRELAND.—Sir Arnold Bax, 69, inheritor of the musical estate of Sir Edward Elgar and the composer who did most to re-vitalize British music during the early 1900s, died at his home here on Oct. 3. Sir Arnold served as Master of the King's Musick, musical equivalent of the poet laureate, for King George VI and as Master of the Queen's Musick for Queen Elizabeth II. He composed the march played at Westminster Abbey for the Coronation of the new queen on June 2 and the trumpet fanfare for her wedding to the Duke of Edinburgh in 1949.

Sir Arnold was born in London in 1883 and entered the Royal Academy of Music at the age of seventeen, studying piano with Tobias Matthay and composition with Frederick Corder. After his graduation in 1905, he

Obituaries



E. F. Foley
Herbert F. Peyser

went to Ireland and formed a close association with Irish life and culture. A Celtic influence can be found in many of his works, not only in the songs that he set to words by Yeats, Synge, Colum, and others, or in such works as *Moy Mell* and the *Irish Elegy*, but also in fragments of larger works. A visit to Russia in 1910 inspired such works as *May Night* in the Ukraine, *Gopak*, In a Vodka Shop, and a ballet entitled *The Truth about the Russian Dancers*, written for the Diaghileff company in 1920.

One of Britain's foremost composers for over 45 years, Sir Arnold received his knighthood in 1937 for his services to English music. He is the author of seven symphonies, three concertos, and shorter orchestral works, as well as a collection of violin and piano sonatas and several song cycles. (He also wrote two novels and a number of short stories under the pen name of Dermot O'Byrne.) His music gained popularity in the United States with the performance of his First Symphony, in E flat minor, by the Cleveland Orchestra in 1926. This and other works, including the relatively recent Overture to a Picaresque Comedy, have been heard here frequently. Bax's music for the Frederick Ashton Ballet Picnic at Tintagel was introduced by the New York City Opera Company in February, 1952.

KATHLEEN FERRIER

LONDON.—Kathleen Ferrier, 41, one of Britain's leading contraltos and a singer who was winning increasing attention in major cities of the United States and Canada, died at a London hospital on Oct. 8 after a long illness. She made her American debut with the New York Philharmonic-Symphony under Bruno Walter in a performance of Mahler's *Das Lied von der Erde* at Carnegie Hall on Jan. 15, 1948. Reviewing this concert in *MUSICAL AMERICA*, the late Herbert Peyser wrote that her voice was "one of unusual quality and texture, singularly vibrant and substantial". Her vocal warmth and interpretative skill often led Mr. Walter to choose her to sing *Das Lied* and other Mahler scores, and, as an exponent of these works, she scarcely had her peer.

Another composer with whom Miss Ferrier's name was closely associated was Gluck. In the opera *Orfeo* she scored major successes at the Glyndebourne and Edinburgh festivals of 1946 and 1947. She made her operatic debut at Glyndebourne in the summer of 1946, creating the name role of Benjamin Britten's *The Rape*

of Lucretia, and she made frequent appearances in subsequent years in the international festivals at Salzburg, Zurich, Vienna, and Amsterdam. She was made a Commander of the Order of the British Empire in the last New Year's honor list.

A native of Lancashire, Miss Ferrier was at one time a telephone operator in Blackburn, supplementing her income as a piano accompanist. Her first encouragement as a singer (she did not take a vocal lesson until she was 28) came as the result of a song contest that she entered on a one-shilling bet with a friend. She won the top award and received a trophy for having been the best musician.

Miss Ferrier studied with J. E. Hutchinson in Newcastle-on-Tyne for two years before coming to London to become a student of Roy Henderson. During the war she sang in concerts and in the London tubes to bolster morale, and in 1943, at the suggestion of Sir Malcolm Sargent, sang in a performance of Handel's *Messiah*, at Westminster Abbey.

Although she made relatively few public appearances in the United States and Canada, Miss Ferrier has become widely known to American audiences through her recordings for London Records.

FRITZ HEITMANN

BERLIN.—Fritz Heitmann, 62, prominent German organist and teacher, died at his Berlin home on Sept. 7. Born at Ochsenwälder, near Hamburg, Mr. Heitmann studied organ with Karl Straube and composition with Max Reger in Leipzig, later becoming an ardent proponent of Reger's music. He held posts at Schleswig and at the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin until his appointment, in 1932, as organist of the cathedral in the German capital. In 1925 he took over the organ class of the Berlin Academy for Church and School Music, an institution that was later amalgamated with the Hochschule für Musik, and with H. J. Moser, he edited a book on German organists. His concert tours have taken him to many European cities and several times to the United States. His last American tour was in the fall of 1952.

WILLIAM WARENDSKJOLD

SAN FRANCISCO.—William Warendskjold, 59, father of Dorothy Warendskjold, died here of a heart attack on Oct. 10. The following day, Miss Warendskjold, a leading soprano with the San Francisco Opera, went through with her scheduled appearance as Liù in *Turandot*.

BERTHA NELSON

NORFOLK, VA.—Bertha Nelson, 55 teacher, singer, and choir director, died at her home here on July 27. For many years active in music circles in Norfolk and in her native Portsmouth, Mrs. Nelson was choir director at the First Presbyterian Church in Portsmouth and was soloist at the Ohef Sholom Temple here. She was instrumental in establishing a Norfolk choir clinic, which was conducted during three successive summers. She is survived by her husband, Philip Nelson, cellist with the Feldman Chamber Music Society, and by her mother.

EDWIN IDELER

LOUISVILLE.—Edwin Ideeler, 60, concertmaster of the Louisville Orchestra, died on Aug. 16. He was a professor of violin at the Louisville Music School and served as first violinist of the Louisville Quartet. He came here from New York in 1944.

VIRGILIO LAZZARI

ROME.—Virgilio Lazzari, 66, a leading bass of the Metropolitan Opera Company for seventeen years, died at Castel Gandolfo near here on Oct. 4. Mr. Lazzari, who was a naturalized American citizen, made his debut at the Metropolitan in 1933 as Don Pedro in Meyerbeer's *L'Africaine* and became particularly well known for his portrayal of the blind King Archibaldo in Montezzi's *L'Amore dei Tre Re*. He had studied the role with the composer, a friend of long standing, and sang it in his last operatic appearance, at Genoa this summer, returning to his native Italy after many years.

Born in Assisi, Mr. Lazzari studied with Antonio Cotogni in Rome, where he made his debut in 1908 in the role *L'Incognito* in Suppé's *Boccaccio*. He sang with the Vitale Light Opera Company for seven seasons and was a member of the Costanzi Opera in Rome for one season. He subsequently appeared three seasons at the Teatro Colón in Buenos Aires, making his first appearance there as *Alvise* in *La Gioconda*.

Coming to the United States in 1916, Mr. Lazzari made his debut in St. Louis as *Ramfis* in *Aida* and sang for two seasons thereafter with the Boston Opera Company. Prior to his Metropolitan debut he was for fifteen years one of the most valuable and highly regarded members of the Chicago Civic Opera Company. He played 22 roles while at the Metropolitan, and he made his last appearance there, in 1950, singing *Leporello* in *Don Giovanni*.

During his long career, Mr. Lazzari, also sang at La Scala in Milan, at Covent Garden in London, and at the Opéra-Comique in Paris.

Surviving is his wife, Mrs. Cuneo Lazzari.

WALTER NIEMANN

LEIPZIG, GERMANY.—Walter Niemann, 76, composer and author, died here on June 17. Born in Hamburg, Mr. Niemann studied with his father, Rudolph Niemann, and Humperdinck, as well as at the Leipzig Conservatory. He was editor of the *Neue Zeitschrift für Musik* for some years and taught at the Hamburg Conservatory in 1906 and 1907. Thereafter, for a decade, he served as music critic for the Leipzig *Neueste Nachrichten*. His books include a biography of Brahms, a study of nineteenth-century music, studies of Scandinavian music, and others dealing with pianos and piano music. He also edited Philipp Emanuel Bach's *Versuch über die Wahre Art des Klavier zu Spielen*. His compositions include several piano works.

FRANK MUNN

Frank Munn, 59, whose tenor voice was known to a wide radio audience as the Golden Voice of Radio, died at St. Albans, Queens, on Oct. 1. Mr. Munn, who was born in the Bronx, was soloist on the American Album of Familiar Music and Waltz Time, both NBC programs, from 1931 to the time of his retirement in 1945. During his thirty-year career as a radio singer and recording artist, he never appeared in concerts or theatre presentations. He was introduced as the Golden Voice of Radio in his first radio series, *Gus Haenschen's Brunswick Hour of Music*, in 1923. He leaves his wife, Ann.

DARRELL FANCOURT

LONDON.—Darrell Fancourt, 65, who sang the role of the Mikado more than 3,000 times with the D'Oyly Carte Opera Company and appeared with the company in other leading Gilbert and Sullivan roles, died at his home here on Aug. 29. Recently awarded the Order of the British Empire in the Coronation honors list, Mr. Fancourt had announced his intentions of retiring this year.

Orchestras in New York

(Continued from page 8)
so often performed only to satisfy a cultural obligation, should provide the concrete musical experience that Mr. Ormandy's interpretation did on this occasion.

Hindemith's solemn Konzertmusik was written on a commission from the Boston Symphony for its fiftieth anniversary in 1931 and was heard locally only three years ago in a performance by the Philadelphians under Leonard Bernstein. It is a work that can easily stand repetition, for it stands as one of the composer's most articulate orchestral scores. The transition to the subtle imagery of the Debussy piece was unrewarding. The sea seethed and churned but remained silent.

—C. B.

Menuhin Plays Bartok and Viotti

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Yehudi Menuhin, violinist. Carnegie Hall. Oct. 15, 16 and 18:

Symphony No. 5 (Reformation).....	Mendelssohn
Capriccio, Op. 2	Einem
(First American performance)	
Violin Concerto in A minor, No. 22	Viotti-Kreisler
Rhapsody No. 2 for Violin and Orchestra	Bartok

In a program scrupulously alternating between classic and modern pieces, it was the latter that took the spotlight in this second week of the Philharmonic-Symphony season. Mr. Menuhin's enthusiastic performance of the Bartok Rhapsody—that daring, heady bit of Bohemianism seen grotesquely through a glass of Pilsener—outshone his dutiful reading of the dignified but conventional Viotti concerto. And young Gottfried von Einem's Capriccio, explosive with rhythmic invention, witty comments, and warring color contrasts between orchestral choirs, capped the most thunderous climax Mr. Mitropoulos was able to devise for Mendelssohn's symphony of the Protestant Reformation with its Ein' feste Burg and its Dresden Amen.

Mr. Menuhin played with warmth and soaring beauty of tone in the double-stopped cadenzas of the Viotti (devised by Kreisler), but he found a natural freedom and spontaneity in the company of Bartok. The orchestra performed flawlessly throughout, and Mr. Mitropoulos seemed more at ease than he had the week before.

In the Oct. 18 Sunday afternoon program Mr. Mitropoulos conducted the Einem, Mendelssohn, and Viotti works, with Mr. Menuhin as soloist in the last, and brought the concert to a close with dances from Falla's *The Three-Cornered Hat*.

—R. E.

Stokowski Conducts Canadian Music

Leopold Stokowski and his orchestra. Noel Brunet, violinist; Lois Mar-

shall, soprano; the Westminster Choir, John Finley Williamson, director. Carnegie Hall. Oct. 16:

Pantomime, for wind instruments and percussion	Mercurie
Violin Concerto	Brott
Tabuh-Tabuhan	McPhee
Antiphone	Morel
Two Mystical Songs of John Donne, for high voice and orchestra, Ridout	
Coronation Suite, for orchestra and chorus	Willan

(All first performances in New York)

More complete recognition under finer auspices could scarcely have been devised for the composers of our great neighbor to the north than this brilliant concert devoted entirely to Canadian composers, given under the sponsorship of Broadcast Music, Inc., in co-operation with BMI Canada, Ltd., and presented by Arthur Judson. The distinguished audience, in which Canadian and United States as well as United Nations officialdom was prominent, was matched by a program and a performance that could be the pride of every participant.

The main revelations of this all-Canadian evening were that creative and performing musicians are by no means asleep across the border, that they are in the front van of contemporary thinking about their art despite the infrequency of their appearances in our day-to-day music making, and that they are anything but provincial in either their techniques or their esthetics.

Whatever else their virtues, these compositions were all of thoroughly professional calibre and, with the exception of Willan's Coronation Suite, were of a forward-seeking philosophy. It is true that Mr. Stokowski set himself the fearsome task of examining some 200 scores before settling on this handful, but he has indicated that his choices were not always easy ones.

Healy Willan, at 73 the dean of Canadian musicians, composed a typical state-music work for orchestra and chorus for performance during the coronation festivities for Elizabeth II. As such, it serves its purpose admirably. Colin McPhee, long a resident of Indonesia, has a keen interest in the music of Bali, and his Tabuh-Tabuhan is an evocation in modern-art terms of native gamelan sounds and rhythms.

Alexander Brott's violin concerto, devotedly interpreted by Mr. Brunet, is a solid work in traditional virtuoso fashion, enhanced by original, contemporary ideas—a brilliant, colorful showpiece. Pantomime, by Pierre Mercure, posed some interesting theories of percussion and wind amalgamations and contrasts though without definitive result, and Antiphone, by Francois Morel, introduced a lovely archaic atmosphere with rich harmonic effects in antiphonal style. Miss Marshall rightly shared the acclaim for the lovely songs based, textually and spiritually, upon the poems of Donne that Godfrey Ridout set on short notice and in 24 hours. Sensitive and stylish, they bore none of the earmarks of hasty composition.

—R. E.

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City of Philadelphia, Room 127, City Hall, Philadelphia 7, Pennsylvania.



With Lois Marshall, soloist in the concert of new Canadian music given at Carnegie Hall, Oct. 16, are the composers Francois Morel, Colin McPhee, Noel Brunet, Godfrey Ridout, Pierre Mercure, Alexander Brott. Claude Champagne (third from right), was a selections-committee member.



Responsible for the Canadian representation here were Arthur Judson; Carl Haverlin, BMI president; Leopold Stokowski; and Ray Lawson, Canadian consul general.

Photographs by Harold Stein

Bavarian State Opera Offers Series of Strauss Works at Covent Garden

London

THE London season, somnolent except for the popular Prom concerts in Albert Hall, awoke to life in mid-September when the Bavarian State Opera (the first German opera company to visit London since the Dresden company in 1936) came to Covent Garden for a fortnight of three Strauss operas, conducted by Rudolf Kempe and Robert Heger, and staged by Rudolf Hartmann. *Arabella*, which opened the season, had not been heard in London since Clemens Krauss conducted it there for the first time in 1934, the year after its initial Dresden production. The other two operas—*Die Liebe der Danae* and *Capriccio*—were new to London. The productions and casts were essentially those of the Munich Festival last summer. In the title role of *Arabella* Lisa della Casa made some of her last appearances in this half of the world before leaving for her new commitments at the Metropolitan. Other singers who figured prominently in the casts were Annelies Kupper, Maud Cunitz, Ira Malaniuk, Leonie Rysanek, Lorenz Fehenerberger, Howard Vandenberg (the only American in the Munich roster), Richard Holm, August Seider, Ferdinand Frantz, Karl Schmitt-Walter, Hermann Uhde, and Benno Kusche.

Sadler's Wells has scheduled Verdi's *Luisa Miller* (the first production in England) as its opening opera, and will follow it with Donizetti's *Don Pasquale*. Fritz Stiedry will open the Covent Garden season with Wagner's *Die Walküre* and Siegfried—previews of the complete Ring he is to conduct in June—with Margaret Harshaw, Sylvia Fisher, Matti Wilda Dobbs (the Forest Bird), Ramon Vinay, and Hans Hotter among the singers, and Rudolf Hartmann as guest stage director. Later on, Covent Garden will

offer a new Carmen production, with Nell Rankin in the title role; *La Traviata*, with Frances Yeend, who will be a guest of the company until mid-December; *Salomé*, with Ljuba Welitsch (who will also sing *Musetta* in *La Bohème*); Rimsky-Korsakoff's *Le Coq d'Or*, with Matti Wilda Dobbs, the company's first *Tales of Hoffmann*; and several operas, including Verdi's *Un Ballo in Maschera*, with Gre Brouwenstijn, of the Netherlands Opera, as a long-term guest. Marko Rothmuller will return to the company, to sing John the Baptist and other parts. Benjamin Britten will conduct a revival of *Peter Grimes*, with Sylvia Fisher as a new Ellen Orford.

The Carl Rosa Opera company, which gave up the ghost in the spring of 1952, has been revived with the aid of Arts Council subsidy. It began its new career in Nottingham on Sept. 7 with *La Bohème*, and will make its usual tour of the larger provincial cities, offering Bizet's *Carmen* and popular works of the Verdi-Puccini-Mascagni-Leoncavallo axis. The Italian company that spent two months in London last spring is also making the rounds of the provinces. Verdi's *I Lombardi* will be given in the near future by a local group in Birmingham. The Welsh National Opera will give a new Welsh opera, and repeat Verdi's *Nabucco*.

—CECIL SMITH

Piano Ensemble Tours South and Midwest

Piano Playhouse, a piano quartet comprising Arthur Ferrante, Louis Teicher, Grace Castagnetta, and Ken Clarke, embarked on a nineteen-city tour through the South, Southwest, and Midwest on Oct. 5.

Recitals in New York

Larry Walz, Pianist
Town Hall, Oct. 4, 3:00

Larry Walz, young Kansas pianist, played a taxing program of major piano works with a technical mastery, a command of tonal resources, an intellectual probity, and an emotional insight that many a more seasoned artist might well envy.

Few young pianists can make Beethoven as meaningful as he did in his playing of the lovely Sonata in D major, Op. 28. For this reviewer, however, the highlight of the afternoon was his performance of the Chopin B flat minor Sonata. This was piano playing in the grand manner, passionate, fiery and impetuous in the opening movement, eerie and spine-chilling in the final Presto. There was abandon in the Scherzo, even though some of the upsurging fourths and sixths were smudged in the sweep, and the cantilena passages, both here and in the Funeral March, were nobly sung on the keyboard. In the March itself, he wisely followed Chopin's dynamic indications, and he achieved some startling sonorities without becoming percussive.

In Ravel's *Gaspard de la Nuit* he hid the pyrotechnics under a luminous sheen of sound. Mr. Walz was also heard to advantage in two Liszt études and three Scarlatti sonatas.

—R. K.

Julian Karolyi, Pianist
Town Hall, Oct. 4, 5:30

Julian Karolyi, Hungarian pianist, not only resembles the romantic picture of a piano virtuoso but his playing on this occasion had the personal intimacy and charm that characterized the romantic school. It also suffered

somewhat from the faults common to that school — wayward rhythms, a tendency to disregard the composer's expressed intentions for personal expressiveness, overpedaling, and excessive speed in running passages.

He opened the program with the 24 Preludes of Chopin. Some were performed with a rare sense of their poetry, others in a rather perfunctory manner, while No. 16 was marred by excessive speed. The Schumann Kreisleriana, on the whole, fared better under his hands, being given a highly personalized reading that was sensitive and warm. Sometimes he lingered over a phrase lovingly as though enchanted by the sounds he himself drew from the instrument. This feeling for beauty of tone was further in evidence in his playing of works by Debussy and the Feux d'artifice was, besides, a stunning display of virtuosity and subtle coloration. The recital ended with Kodaly's Dances of Marosszek.

—R. K.

Claude Monteux, Flutist
Carnegie Recital Hall, Oct. 5
(Debut)

The premiere of Paul Nordoff's Dance Sonata, for flute and piano, distinguished the New York solo-recital debut of Claude Monteux, son of Pierre Monteux, himself conductor of the Columbus (Ohio) Little Symphony. The Nordoff work is frankly diatonic for the most part and unashamedly neo-romantic. Its first movement seemed overlong for the material, but the Andante, for all its meandering, is exquisitely turned and extremely grateful music. The syncopated Finale is a kind of hoedown with a French accent, as if Satie had

tried to capture the elusive essence of an American barn dance. Mr. Monteux played fuzzily at first but gained assurance steadily, and his command of his instrument was manifest in the difficulties of the Nordoff piece, which ranges down to low C.

The intelligently constructed program also included Bach's Sonata No. 6, Schubert's Introduction and Variations, Op. 160, Virgil Thomson's Serenade, Rieti's Sonatina, Martini's Madrigal Sonata, and Hindemith's Sonata (1936). Mr. Nordoff assisted in his own composition. The accompanist otherwise was Hubert Doris, whose collaboration was entirely sensitive. So was that of Isidore Cohen, violinist, who replaced him in the Thomson and joined him, and Mr. Monteux, in the Martini. —J. L.

Norman Carol, Violinist
Town Hall, Oct. 5

After a two-year stint with the armed services, Norman Carol returned to Town Hall where, in 1949, he launched a most promising career. On the basis of this second appearance, that promise has every indication of being fulfilled. His program was ambitious, though not ostentatiously so, and his execution of it left little doubt that he could probably make musical sense of anything he set his heart and mind to. Opening with the Vitali Chaconne, Mr. Carol proceeded with a survey of the nineteenth-century tradition, observing the proper stylistic subtleties with gratifying results. His performance of Brahms's A major Sonata was not that of a mature artist, but it was incisive and warmly colored. The Wieniawski Concerto in D minor, which followed, revealed his capacity to combine virtuosic display with intelligent musicianship.

The second half of Mr. Carol's program contained Schubert's Sonatina in G minor, Op. 3; Saint-Saëns' Introduction and Rondo Capriccioso; and

three works of Kreisler. In all these, the violinist hurdled technical obstacles with ease to deliver fluent, thoughtful readings.

—C. B.

Nelson and Neal, Duo-pianists
Town Hall, Oct. 6 (Debut)

The Australian-American duopianists Allison Nelson and Harry Neal, who are also husband and wife, marked their fifth anniversary as a team with this New York debut recital. With considerable concert and television experience behind them, they have attained a high degree of collaborative finesse and have apparently joined in an effort to promulgate new works for two pianos and piano four-hands. The first half of their Town Hall program was given over entirely to works dating not earlier than 1940 — a sonata for piano duet by Bernhard Heiden, Benjamin Britten's Introduction and Rondo alla Burlesca, and George Rochberg's Capriccio for Two Pianos, dedicated to the artists and heard in its first local performance. Both the Heiden and Britten works achieve some arresting color effects, and both are expressively articulate. The Rochberg Capriccio is distinguished by neither of these virtues. Its occasionally interesting rhythmic devices and generally rich chromaticism fail to congeal into any sort of meaningful pattern.

Turning to standard repertory, Miss Nelson and Mr. Neal offered a transcription of Bach's Little Fugue in G minor, Chopin's Rondo in C, and Brahms's Haydn Variations. Their performances of these works were rather perfunctory but never suffered for lack of vitality. Their playing together was polished and, on the whole, satisfying enough.

—C. B.

Jon Robertson, Pianist
Town Hall, Oct. 11, 3:00 (Debut)

In this debut recital ten-year old Jon Robertson revealed an innate

(Continued on page 24)

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Recitals in New York

(Continued from page 23)

musicality, a flair for the keyboard, and communicative powers unusual for one so young. These qualities showed up to best advantage in his playing of two delightful and rarely heard Schubert works—the Hüttenbrenner Variations, in A minor, and the Sonata in E major, better known as the Five Clavier Pieces. These were played with an introspective lyricism and a fine rounded singing tone in the cantabile passages, contrasts as to mood and tone color, and chord work that was clear and resonant without being clangorous. In the Courante, Gavotte, and Gigue from Bach's French Suite in E flat major, and in a Jamaican Rhumba the boy displayed rhythmic gifts of the highest order. While his octave technique was not quite equal to the demands of the Liszt Polonaise in E major, the more difficult cadenza-like middle sections were deftly handled and expertly pedaled.

—R. K.

Bozidar Kunc program
 Town Hall, Oct. 11

Bozidar Kunc, Yugoslavian composer and pianist, was the principal performer in this program devoted to his own compositions. Between his playing of various piano pieces, he was joined by his sister, Zinka Miljanov, noted Metropolitan Opera soprano, for the performance of some songs; by Aurora Mauro-Cottone, American pianist, for a two-piano work Ballet Scene, Op. 54, in its first performance; and by Zlatko Balonovic, Yugoslavian violinist, for three violin pieces. The music might be described as post-impressionist; tonality is never forsaken, but the Debussian harmonies are extended and enriched. Through this thickening process the over-all sound becomes quite sensuous, but it tends to smother any shape the works might have. A deft pianist, who controls a glistening tone, Mr. Kunc has written for his own instrument with complete effectiveness, and Ballet Scene, in particular, displays a striking array of colorful textures. The melodies he has composed for violin and voice suggest his Slavic background; undulating freely against their lush settings they provided the most satisfactory and beautiful moments of the concert. The composer's colleagues were all expert and understanding. Miss Miljanov, happily, sounded as good as she ever had during the previous opera season.

—R. A. E.

William Dale, Pianist
 Town Hall, Oct. 12 (Debut)

William Dale is a young pianist from Miami, winner of Yale University's highest music award, the Charles H. Ditson Foreign Fellowship. He revealed himself as primarily a painter in tones, and if his playing of Mozart's Sonata in C (K. 330) had the cool impersonal detachment and the exquisite proportions of an eighteenth-century miniature, the Brahms Variations and Fugue on a theme of Handel was as warm and pulsating with life as a Peter Breughel canvas. Each variation, as Mr. Dale played it, led with inexorable logic to the culminating blaze of the fugue, and each was appropriately colored as to mood and content. In two Debussy preludes, however, his playing was sheer magic. He seemed to have an infinite variety of pastel shades at his command, and the sounds he drew from the instruments were among the loveliest I have heard. He also gave the first New York performance of a short Sonata by William Rice, a pupil of Paul Hindemith. Its three movements, presents some effective key-

board writing. The final fugue, except for a rather banal and bombastic ending, is closely knit and the least fragmentary of the three movements.

—R. K.

Gilda Mühlbauer, violinist
 Town Hall, Oct. 12, 3:00 (Debut)

Gilda Mühlbauer, winner of the Walter W. Naumburg Musical Foundation Award, was presented in a debut recital of some promise under the auspices of the foundation. She opened her program with the Vivaldi-Respighi Sonata in D major, a work that clearly revealed her firm grasp of violin technique. With the Mendelssohn Concerto in E major, which followed, however, it became evident that her technical abilities wanted more control. Her interpretation was correct in all of its outward manifestations, but it lacked that sort of inner comprehension that might have made for a more personal account of the music. Her performance of Brahms's G major Sonata, though fluent, seemed similarly uninspired. Ysaye's Sonata in D minor, for solo violin, a challenge that Miss Mühlbauer met with considerable success, and works by Stoessel, Chopin, Paganini, and Dohnanyi completed the program. Brooks Smith accompanied.

—C. B.

Ruggiero Ricci, Violinist
 Carnegie Hall, Oct. 14

Ruggiero Ricci and his collaborating pianist, Carlo Bussetti, were in tip-top form for this recital. The program they presented was of uncommon interest performed with a consummate artistry that left nothing to be desired. It was an evening of superlative music making.

If interest centered primarily on Prokofieff's Sonata in D major, Op. 115 (1947), that was because Mr. Ricci was giving this work its first New York performance. Written along classical lines, it is an ingratiating composition in three short movements. The opening Moderato is based on a vigorous Bach-like figure with a contrasting lyrical secondary theme. The Andante dolce is a rather wistful little tune worked out in a sophisticated way, while the final Con brio is peppered with the familiar Prokofieffian spice and dash. Mr. Ricci played it with sparkle and zest.

What really gripped the audience, though, was the young violinist's uncanny unfolding of Bartok's unaccompanied Sonata. The varieties of tone and juxtaposition of colors and intensities that Mr. Ricci achieved here were truly amazing, apart from his moving performance on the interpretative level. The somber and eerie hues of the diabolical Fuga and the ethereal transparencies of the heavenly Adagio, with its breathtaking double-stop passages spun out to a barely audible whisper, were particularly memorable.

Sonatas by Pergolesi, Beethoven, Brahms, Mozart, Weber, and Paganini completed the program.

—R. K.

Appleton and Field, Duo-pianists
 Town Hall, Oct. 14

Vera Appleton and Michael Field, in celebration of the tenth anniversary of their Town Hall debut, gave this recital of two-piano and four-hand music, which included Brahms's Variations on a theme of Haydn, Hindemith's Sonata (1942), Schubert's Fantasie in F minor, Five Pieces from Bartok's Mikrokosmos, Taillefaire's Jeux de Pleine Air, Ravel's Feria, and the world premiere of Norman Dello Joio's Aria and Toccata.

In general, the pianists played with high professional ease and a culti-



Ruggiero Ricci Claudio Arrau

vated ensemble style. But the meatiest items on the program, like the Schubert and the Hindemith, were sacrificed to a kind of arbitrary display of playing styles that were attractive in themselves but not applicable to the music at hand. The Hindemith sonata, for example, a work whose phrasing must be primed toward the rhythmic shape of a line, was given a kind of high-colored impressionistic treatment in general, and the "singing tone" treatment by Mr. Field, in particular. The resulting sounds were pretty enough, but they had little to do with the neo-baroque posturings of the Hindemith piece.

Norman Dello Joio's Aria and Toccata made sense, and its sounds were pleasant ones, but the triteness of each turn of phrase was astonishing in its consistency.

—W. F.

Tribute to Franz Lehár
 Town Hall, Oct. 16

With Ilona Massey as commentator, this tribute to Franz Lehár drew a capacity audience to Town Hall. There is no denying the fact that Lehár had an exceptional gift for melody, but a succession of them borders on the cloying. By the time the concert ended, at 11 p.m., this reviewer's musical stomach was beginning to get a bit squeamish, feasting, as it had, on a banquet of bonbons.

Miss Massey was a charming and informal mistress of ceremonies who, with her husky voice and foreign accent, added a Continental touch to the evening's proceedings. Fritz Kramer, the musical director, with G. W. Sprecher at the second piano, furnished an excellent two-piano background for the competent cast of singers who were heard in excerpts from The Merry Widow, The Count of Luxembourg, miscellaneous solos and duets, and in a concert version of Frasquita. The singers were Ingrid Hallberg, Virginia Mott, and Dolores Mari, sopranos; Miklos Gafni, Paul Gavert, and Jon Otnes, tenors; and Ralph Herbert, baritone.

Mr. Herbert dominated the evening by his superior vocal accomplishments and ease of manner. The lovely melting quality of Miss Mari's voice was heard to advantage, and Miss Mott put over one song with captivating coquetry.

—R. K.

Claudio Arrau, Pianist
 Town Hall, Oct. 17, 3:00

In the first of a projected series of seven recitals devoted to all the Beethoven piano sonatas, Claudio Arrau, eminent Chilean pianist, presented the sonatas in C major, Op. 2, No. 3; E flat major, Op. 81a (Les Adieux); A flat major, Op. 110; and F minor, Op. 57 (Appassionata).

If this recital is any indication of what the others will be like, an exciting series can be expected. At the peak of his technical form, Mr. Arrau provided sure-fingered performances of the sonatas of his choice—selected variously from early, middle, and late Beethoven, with a telling eye for contrast—and his interpretations had authority both as to general outline and meticulous detail.

The most rewarding work on this occasion was the Op. 110. Mr. Arrau, whose tempos in the slow movements seemed a shade too slow on the whole, (Continued on page 29)

San Francisco Opera

(Continued from page 3)

sky was a good Melot. Mr. Solti's conducting again showed his consideration for voices, as well as an ability to create a mystical tonal veil. Too much restraint weakened the emotional sweep and great climaxes usually experienced in the Wagnerian score. As stage director, Mr. Piccinato provided some interesting lighting and theatrical effects.

In a repeat performance Desire Lignetti replaced Mr. Ernster as King Mark.

After *Elektra*, only *Turandot* brought a touch of opera on a grand scale. Revived on Oct. 6 for the first time since 1928, with a brand new production financed by gifts from the Opera Guild, Puccini's last opera had most of the aspects of a great success. Inge Borkh sang the title role, with beauty of voice and dramatic effectiveness. Miss Albanese was an exquisite Liu, and Italo Tajo outdid all his previous characterizations as Timur. The Unknown Prince (who really was unknown until the season was under way) was Roberto Turini, new to the company. If his singing lacked finesse it did have power, and he made a good appearance. John Lombardi, Virginio Asandri, and Cesare Curzi made much of Ping, Pang, and Pong. Mr. DePaolis fitted the role of the Emperor well, and Jan Gbur was impressive as the Mandarin.

Fausto Cleva conducted with his usual flair for drama and dynamic climaxes. The orchestra played well—as it has all season—and the chorus triumphed, thanks to Mr. Adler's careful training. Mr. Piccinato took over the direction from where Mr. Agnini was forced to leave off, but it was largely Mr. Agnini's pageantry that provided the stage show. The décors designed by Mr. Horner and painted by Eugene Dunkel had color and fantasy, with ensemble costumes that blended beautifully with the scenic backgrounds.

A second performance of *Turandot* brought Dorothy Warenkjold as Liu.

There were three bright spots in the Sept. 22 performance of *La Traviata*—Dorothy Kirsten's sympathetic portrayal of Violetta, David Poleri's handsome and melifluous-voiced Alfredo, and the new staging of Mr. Piccinato. As Germont, Enzo Mascherini was ineffectual. Mr. Cleva conducted with admirable results.

The restaged first act dispensed with the usual banquet scene. The stage was divided into two levels, with the guests being served champagne on the rear upper one. A divan on the landing between the two levels provided an acting area for Violetta and Alfredo, and a curtain was drawn across the upper level when action did not require its use. New choreography had been devised by Mr. Christensen for Flora's party. Hard as it was to accept the can-can in



Georg Solti, musical director of the Frankfurt Opera, arrives in San Francisco to make his American debut as conductor of *Elektra* at the San Francisco Opera on Sept. 25

this scene, the Spanish dance that followed was all to the good.

Don Giovanni, on Sept. 23, had Mr. Serafin as conductor, and the production's major musical values originated in the orchestra pit, with the lyricism of the score stressed. The savviness of Mr. Rossi-Lemeni's impersonation as the Don was impressive, and Italo Tajo found in Leporello one of his best roles. Lorenzo Alvaro, singing with sonority, was a successful Masetto. Deszo Ernster, the Commandant, offered the best-sounding bass of the cast.

Jan Peerce stood out as a Mozart stylist in his singing of Ottavio's music. Ellen Faull, making her debut here in the role of Donna Anna, proved to have the most beautiful of voices heard in that role here. Beverly Sills was a promising Donna Elvira, vocally variable but having a good sense of style. Barbara Gibson, another debutant, scored a success as Zerlina with good singing and an intelligent, if rather patrician, portrayal.

The projection sets by Richard Rychtarik, introduced last season, again proved a grievous mistake. They cramped the stage action, and the three stationary arches framing the projections formed a monotonous background. Mr. Piccinato staged the opera, again bringing interesting new ideas with which to freshen the action.

American To Conduct Stockholm Orchestra

STOCKHOLM.—The current season of Stockholm's Konsertföreningen,

which opened on Sept. 16, will bring Dean Dixon to the podium for twenty of the 56 concerts the orchestra has scheduled. Sixten Ehrling and Igor Markevitch will each conduct ten programs. Prominent on the guest list are Wilhelm Furtwängler, who will make three appearances in February, and Rafael Kubelik, who will conduct the March 31 and April 1 concerts. Among the soloists to appear with the orchestra are the pianists Geza Anda and Edwin Fischer; the violinists Wolfgang Schneiderhan, Nathan Milstein, and Guila Bustabo; and the cellist Pierre Fournier.

Festival Honors Danish Symphonist

COPENHAGEN.—A five-day festival honoring the late Danish composer Carl Nielsen gave us a picture of a man who, with Søren Kierkegaard and Hans Christian Andersen, most fully represent Danish culture abroad. The Nielsen revival, launched in recent years in England, has made best sellers of the composer's Violin Concerto and Four Temperaments Symphony. The Copenhagen festival, held during the week of Aug. 31, proved that, although these works document Nielsen's mastery of orchestral writing and amazing gift for melody, they do not reflect the remarkable change of style that he effected following World War I.

This stylistic change began with the Fourth Symphony, which Nielsen entitled *The Unquenchable*, and culminated in the Fifth, written in 1922. The former is a two-movement orchestral pandemonium lasting some thirty minutes. Its first movement opens in a lyric mood but reaches a climax in a paroxysm of noise sustained by the timpani. The second movement, no less exciting, is carried by two fugues. Excellently performed by the Danish National Radio Orchestra under Erik Tuxen, the symphony made its impression as one of the masterpieces of the Scandinavian spirit.

Similarly "unconventional" is the Flute Concerto of 1926, given a polished performance by the flutist Holger Gilbert-Jespersen. Here Nielsen's gift for shaping melodic lines is combined with his fluent writing for the solo instrument. The Symphonie Espansiva, for soprano, baritone, and orchestra, is another interesting work.

Testifying to Copenhagen's high musical standards were the performances of Nielsen's Violin Concerto by the Hungarian-born Emil Telmanyi (formerly the composer's son-in-law); the Wind Quintet, with its original, witty variations, by soloists of the radio orchestra; the Luciferian Suite by the pianist Herman D. Kopel; and many songs by the tenor Aksel Schiøtz and the soprano Else Brems.

Although Nielsen was primarily a symphonist, several scenes of his opera *Saul and David*, also presented during the festival, likewise reveal the impressive strength that he reaches with seemingly conservative means.

—H. H. STUCKENSCHMIDT

Hartford Orchestra Lists Three American Premieres

HARTFORD.—The Hartford Symphony, to which Fritz Mahler was recently appointed conductor, will be heard in six concerts under his direction during the coming season. Scheduled for first performance in this country are the Second Suite from Prokofieff's ballet *Cinderella*; Kabalevsky's Concerto for Cello and Orchestra, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Sven Erik Tarp's Overture to a Puppet Play. Mr. Mahler will also conduct the orchestra in performances of Verdi's *Requiem* and the Second Symphony of Gustav Mahler.

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November 1, 1953

New Music Reviews

Score of *Carmina Burana* By Carl Orff Now in Print

The *Carmina Burana* of Carl Orff have a tremendous vitality and theatrical evocation. The settings seem to leap from the printed page, with their massive repeated chords, percussive insistence, ostinatos, and proclaimatory solo passages. This is music of grand simplicity and undeniable emotional power. The texts are anonymous medieval poems from a thirteenth-century manuscript, mostly in Latin, with a few passages of old French and German. But there is nothing antiquarian about the music. It reflects the lustiness, the eternal wonder, and the curious mixture of secular and sacred in medieval life and art.

The poems are set for soprano and baritone solo, large chorus, small chorus, and an orchestra bristling with percussion. There are brief incidental solos. At first glance, the score seems simple. There is little or no counterpoint, and even the harmonies are extremely simple. The idiom is dissonant but not particularly challenging. Some of the passages sound vaguely like a violent and rhythmically energized Puccini. But the very simplicity of the texture only heightens the rhythmic drive, the dramatic concentration, and the emotional excitement of the music. Typical is the bibulous confession of the solo, *Ego sum abbas*, with the roar of laughter of the chorus which breaks out intermittently. We seem to be mingling with the wild students of some medieval university.

Whatever else may be said of the *Carmina Burana*, they are alive and they cry out for performance. Orff has as keen a sense of theatre as Menotti and as exciting a palette of sonority as Milhaud or Prokofieff. The score of *Carmina Burana* is issued by Associated Music Publishers. It should be pondered well, especially by musically emaciated intellectuals.

Piston Symphony No. 4 Issued in Study Score

In his Symphony No. 4, recently issued in study score form by Associated Music Publishers, Walter Piston writes with an ease and a maturity that are a joy to observe. The work has a deceptive buoyancy and transparency of effect, deceptive, that is, in the sense that such light-heartedness comes only with true mastery. The opening of the first movement is typically casual, but there is nothing casual about the line or development of the music; it is intellectually coherent and emotionally consistent. The rhythmic patterns of the accompanying figures of the opening recur in forms that are ingeniously varied. Nor is there one note too many. Piston has the clarity, the beautiful economy of the French school, without aping Ravel, Debussy or their successors.

The leisurely musical discourse of the first movement is happily contrasted with the terse, brilliant writing of the second, with its shifting

meters. Every scrap of material is turned to significant account. In the third movement the composer indulges in a mood of rich sentiment, which should give pause to those who have stamped him as a dry academician; and the finale is a musical romp worthy of Haydn, although not without its more serious moods. It is small wonder that this symphony had a rousing success at its New York premiere, on Nov. 12, 1952, for it is truly contemporary in style and spirit, and yet it has many of the qualities of the most popular standard symphonies.

—R. S.

Violin and Viola Music By Six Composers

Charles Ives' First Sonata for Violin and Piano (Peer International) is a dense, rather heavy-handed piece whose materials are worked out along curiously academic lines. Nevertheless the music has scope and a certain dignity, and it would not be surprising to find it taking on stature in performance.

Canzona é Rondo for Violin and Piano, also from Peer International, is a tightly made work by the young Chilean composer Carlos Riesco, although it is possible that its workmanship is a little too transparently cautious. Riesco has come by a good part of his training in the United States, and the influence of one of his North American teachers, David Diamond, is more than a little apparent in this work. But it is a lively, eloquent piece, of moderate difficulty, and it deserves the attention of violinists.

There is a wearisome preoccupation with sonority, mood, and instrumental color in Georges Enesco's Sonata No. 3 for Violin and Piano. One could go along with this more if it were not for a corresponding paucity of significant musical ideas. The work is both stunningly and extravagantly given to the violin, and, given mastery of its technical difficulties, a performer should be able to bring forth a really grand sound from it. Associated Music Publishers offer this work.

It is good to come upon a work by Alan Hovhaness that is short and to the point. His Shatakh for Violin and Piano (Peer International) is just that, although its style differs in no perceptible way from the bulk of his other music. It should be added that a pianist undertaking the accompaniment has the unenviable job of executing page after page of a depressingly unidiomatic repeated-note figure.

Ernest Bloch's Suite Hébraïque, for viola (or violin) and piano, is an effective piece in three movements titled Rhapsodie, Processional, and Affirmation. The piece is most solidly and, of course, masterfully wrought. However, one could wish that the block sonorities built on empty fourths and fifths seemed less dated and that the deep nostalgia of Bloch's particu-

lar expressivity seemed less pat. G. Schirmer is the publisher.

A severe diatonic and canonic style, executed with almost comic rigidity, characterizes Henry Cowell's Hymn and Fuguing Tune No. 7, for viola and piano, published by Peer International.

The piece is devoid of what is usually thought of as sentiment, but it is entertaining.

—W. F.

Children's Piano Pieces By Jirák and Others

The Twelve Piano Pieces for Children, in two books, by Karel Boleslav Jirák, a contemporary Czech composer, can be recommended heartily to teachers who are in search of modern music for piano that is adapted to children's abilities and interests. Each of these pieces is musically interesting, even to an adult, yet easy to play and easy to grasp, despite the free use of dissonance.

Equally good, in a more old-fashioned way, are the two volumes of Cécile Chaminade's Children's Album, Op. 123. These are wholly delightful in their melodic freshness and tasteful harmonization. Teachers who know only Chaminade's inescapable Scarf Dance will be surprised at the finish and originality of these little miniatures. Both the Jirák and the Chaminade works are issued by Peters.

Birds of a Feather, ten piano duets for beginners of all ages, by Vivien Harvey, is also a work of superior quality. Miss Harvey, whose husband, Joseph Slater, has written clever verses for each duet, declares in a foreword: "There is a real need, I think, for modern teaching material that goes beyond the usual tonic, subdominant, dominant, and tonic sequence." She is wholly correct, and she provides excellent material in these harmonically interesting little duets. Miss Harvey has also arranged a volume of Tunes for Everybody, "to provide enjoyable and easy reading for the player who has had some training and to give the early grade pupil material for study which will also enlarge his knowledge of musical literature." Once again, she has accomplished her task well. Both works are published by Ricordi.

von Einem, Gottfried: Capriccio for Orchestra (New York Philharmonic-Symphony, Oct. 15)

McPhee, Colin: Tabuh-Tabuhan (Canadian program, Oct. 16)

Mercurie, Pierre: Pantomime, for wind instruments and percussion (Canadian program, Oct. 16)

Morel, François: Antiphone (Canadian program, Oct. 16)

Pépin, Clermont: Guernica (NBC Summer Symphony, Aug. 23)

Concertos

Brott, Alexander: Concerto for Solo Violin and Orchestra (Canadian program, Oct. 16)

Vocal Works

Ridout, Godfrey: Two Mystical Songs of John Donne for High Voice and Orchestra (Canadian program, Oct. 16)

Willan, Healey: Coronation Suite, for chorus and orchestra (Canadian program, Oct. 16)

Dello Joio, Norman: Aria and Toccata, for two pianos (Appleton and Field, Oct. 14)

Kiyose, Yasuji: Four Preludes (Shigeru Kaneko, Oct. 18)

Kunc, Bozidar: Ballet Scene, Op. 54 for two pianos (Bozidar Kunc program, Oct. 11)

Rice, William: Sonata (William Dale, Oct. 12)

Rochberg, George: Capriccio for Two Pianos (Nelson and Neal, Oct. 6)

Instrumental Works

Nordoff, Paul: Dance Sonata, for flute (Claude Monteux, Oct. 5)

Prokofieff, Sergei: Sonata in D major, Op. 115 (1947), for solo violin (Ruggiero Ricci, Oct. 14)

Tournier, Marcel: Second Sonatina, Op. 45, for harp (Marcella DeCray, Oct. 12)

Opera

von Einem, Gottfried: The Trial (New York City Opera, Oct. 22)

quirements of Albéniz's *Íberia* are discouraging. The French composer, who was killed in an air raid in 1943, has used his Spanish materials cleverly. These pieces are available from Associated.

"New" Mendelssohn Violin Concerto Issued in Score

The Concerto in D minor for Violin and String Orchestra by Mendelssohn, discovered by Yehudi Menuhin, has now been edited by him in its original orchestral form and is issued by C. F. Peters. The work has already been widely performed by Mr. Menuhin and others. It is music of great charm and amazing inventiveness for a boy of thirteen. The piano score of the work has already been published by Peters but this is the first appearance of the orchestral score.

—R. S.

Cooper Union Offers First of Forum-Concerts

The first of the season's Music in the Making Concerts at Cooper Union was held on Oct. 18 under the direction of David Broekman, who will conduct the series again this year. Jay Harrison and Henry Simon served on the discussion panel, and the program listed Tom Scott's Binorie Variations, Roger Goeb's Three American Dances, a piano concerto by Kenneth Wolf, and the first performance of Elliott Carter's Prelude, Fanfare and Polka.

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Piano Works

Dello Joio, Norman: Aria and Toccata, for two pianos (Appleton and Field, Oct. 14)

Kiyose, Yasuji: Four Preludes (Shigeru Kaneko, Oct. 18)

Kunc, Bozidar: Ballet Scene, Op. 54 for two pianos (Bozidar Kunc program, Oct. 11)

Rice, William: Sonata (William Dale, Oct. 12)

Rochberg, George: Capriccio for Two Pianos (Nelson and Neal, Oct. 6)

Instrumental Works

Nordoff, Paul: Dance Sonata, for flute (Claude Monteux, Oct. 5)

Prokofieff, Sergei: Sonata in D major, Op. 115 (1947), for solo violin (Ruggiero Ricci, Oct. 14)

Tournier, Marcel: Second Sonatina, Op. 45, for harp (Marcella DeCray, Oct. 12)

Opera

von Einem, Gottfried: The Trial (New York City Opera, Oct. 22)



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Brooklyn Institute Expands Activities

In Newly Rehabilitated Academy of Music

THE Brooklyn Academy of Music, cultural center of the borough and home of the activities of the Brooklyn Institute of Arts and Sciences, began the 1953-54 season with an enlarged program and a rehabilitated building. The physical manifestations of this renaissance include a cleaning of the façade, which revealed the original creamy-white color of the 45-year-old structure.

During the summer, the great foyer, stretching a full block, and the 2,200-seat Opera House experienced a new coat of paint, while the interior of the Music Hall, situated at the same level as the Opera House and opening into the same foyer, is bright with innovations. A curtain of ivory silk, a two-toned carpet of fawn color and new green chairs contribute to the cheerful air of this auditorium, which seats 1,200.

The fortunes of the Academy of Music and the Institute have run parallel since the opening of the building in 1908, when Geraldine Farrar sang the inaugural concert. Both had enjoyed a previous history ripe with incident. The Institute claims seniority, having had its origin as an Apprentices Library, founded in 1823. In that year, Augustus Graham, a prosperous merchant, and his associates went about the village in Kings County, lending and collecting books in a wheelbarrow. There were no public libraries and few private ones, and Mr. Graham's venture caught on with rapidity. By Civil War times, when the first Academy of Music was built on Montague Street, the Institute had become a flourishing concern, far exceeding the modest hopes of its founders, although it did not incorporate under its present name until 1890. Fires damaged an earlier home, and at last the Institute, now in full flower as an adult education project—virtually a university for laymen—moved in 1908 into the new Academy of Music building on Lafayette Street. There it has conducted its programs (apart from the Brooklyn Museum, Children's Museum, and Botanical Gardens, which are also divisions under its sponsorship) ever since.

Edifying the Layman

Changes in program format have occurred with changing times, but the idea of edifying the layman persists in its membership program. This consists each year of more than 350 events for a remarkably modest fee, plus events sold to the public on a subscription and single-sale bases.

This year, Julius Bloom, who as director of the Academy has experienced a goodly portion of the Institute's history, has planned a season that maintains tradition while adding many new features.

Three new subscription series are opening during the month of November. On Thursday, Nov. 5, Joseph Wolman will launch a series entitled Six Ideas for the Piano, in which the keyboard literature is approached from six different angles. Mr. Wolman's "idea" is The Fugue and Its Influence, and he will illustrate the top with music by Bach, Beethoven, Schumann, Mendelssohn, and Hindemith.

An integral part of the series will be informal discussion from the platform by Walter Preston, well-known music commentator and radio personality. Hilde Somer, who is artistic co-ordinator for the series, plays the second program, Vienna—Haven of Composers. Other artists and their themes are: Mieczyslaw Horszowski,

The Literary Impact (Program Music); Vera Franceschi, The Challenge of the Sonata; Maxim Schapiro, Invitations to the Dance; and Miklos Schwall, The Etude as Art and Craft.

The second new venture, Theatre for the Dance, opens on Wednesday, Nov. 11, when Sybil Shearer will present the world premiere of a suite, Shades Before Mars. Remaining dancers in the series, all of whom will be seen with their companies, are: Jean Erdman, Merce Cunningham, Donald McKayle, Katherine Litz, and John Butler.

A third new series, Saturday Star Parade, will be initiated on Nov. 21, when Charles Laughton will make his only New York appearances. Other performances in this series will be by the De Paur Infantry Chorus, Carmelita Maracci, Iva Kitchell, Les Compagnons de la Chanson, Marais and Miranda, and Agnes Moorhead.

Major Concert Series

The well-known Major Concert Series will offer Alexander Brailowsky, Roberta Peters, the Virtuosi di Roma, the Royal Festival Company of Greece, Heifetz, Guiomar Novaes, Marian Anderson, and the Agnes de Mille Dance Theatre. A bonus concert will be given on Jan. 26 by Louis Kohnop, winner of the Institute's American Artists Award for 1953.

The traditional appearances of the Boston Symphony, conducted by Charles Munch, are five in number.

Rounding out a half-dozen series is the young people's favorite, Fun with Music, conducted by Dorothy White, who draws her audience into participation. She presides over five matinees, held in the Lecture Hall, an intimate auditorium seating 400.

Six special events add diversion to the program of music and dance that carries on in the Academy of Music through April. A pre-season run of Gilbert and Sullivan comic operas by the American Savoyards has already taken place. Next comes the Hollywood Turnabout Theatre, a variety-cum-puppet show that has entranced Hollywood for years. The Slavenska-Franklin Ballet, Ballet Theatre, and the Salzburg Marionettes will be seen. Later in the season, the Rochester Philharmonic and Rutgers University Chorus will come to Brooklyn for a performance of Beethoven's Ninth Symphony, conducted by Erich Leinsdorf. Irene Jordan, Nell Rankin, Walter Fredericks and Mack Harrell will be soloists.

A chamber-music program that embraces performances from amateur to

professional levels, a series of ethnic dance performances, and a young people's program offering music, marionettes, magic, and drama are other facets of the vast program in the Brooklyn Academy of Music this season.

Indians Promote Western Music

CALCUTTA.—No other art is circumscribed by such stubborn barriers of taste as music is by its own traditions. An educated Indian experiences no difficulty in enjoying the works of Shakespeare and Leonardo da Vinci, if not those of Cézanne or Matisse, but the music of a Bach or Mozart usually leaves him cold.

When this is the position in India with regard to European music, what hope is there of popularizing European music in India? Do Indians care at all about listening or understanding European music? The answer is yes.

Since the turn of the present century, Indian musicians have been studying European music at the Royal College of Music in London. Also, 200 years of British rule has helped European music to take root in this country.

To keep up this interest in European music two major organizations are functioning in India today, the Bombay Madrigal Society and the Calcutta School of Music.

Victor Paranjoti founded the Bombay Madrigal Society in 1947. Since then its fame has spread outside India, and one of its choirs has been sought by European impresarios for a concert tour. (A shortage of funds will probably make any such project impossible.)

The society provides education in European music, helps disabled and retired musicians, and works towards the erection of a conservatory of music with an attendant concert hall. The estimated cost of the hall is nearly \$400,000.

With 200 full members and 1,600 associate members, the society maintains three choirs and two orchestras. It also publishes a monthly magazine called *Score*, devoted to music education. The directors hope some day to get government support for the organization.

The society has also played an important part in bringing foreign artists to India. In recent months it has sponsored Indian tours by Richard Farrell and Louis Kentner, pianists; DeLoft House, harpsichordist; and Gaspar Cassadó, cellist.

The series of six chamber-music concerts presented in Calcutta during the monsoon season by the Calcutta School of Music has now ended. The weather affects attendance, naturally, but the concerts were on the whole well produced and performed. Winter season concerts start on Dec. 20 and continue to the following April.

—AJIT GUIN

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Recitals in New York

(Continued from page 24)
elected a felicitous pace here throughout. Elsewhere, it was the fast movements that were most compelling, especially noteworthy being the finale of the Appassionata, which the pianist delivered with striking drive and commanding impact. Les Adieux and the C major Sonata also had propulsion and unusual power.

—A. B.

Shigeru Kaneko, Pianist Town Hall, Oct. 18, 3:00 (Debut)

Miss Kaneko, a picturesque figure in the costume of her native Japan, started off well enough with a performance of Mozart's Sonata in B flat (K. 570) that was technically clean and musically sensitive, but the Beethoven Sonata, Op. 90, and the Schumann Kreisleriana, which followed, seemed alien to her temperament and beyond her pianistic capacities. Miss Kaneko did her best playing in the Four Preludes of her fellow countryman Yasuji Kiyose. New to the United States, they are a curious and fascinating blend of Far Eastern melodic and modern Western harmonic influences, effectively written for the piano.

—R. K.

Doris Trotman, Soprano Town Hall, Oct. 18, 5:30

In a program that included arias by Cavalli; Brahms Lieder; Auric's Six Poèmes de Paul Eluard (1948); airs by Purcell, Schubert, Auber, Malipiero, Stravinsky, and Milhaud; and songs from Chanler's The Children, Doris Trotman was at her best in slow, sustained works such as Cavalli's Dell'antro magico, and Brahms's Es träumte mir. Although the soprano always sang with the taste she had shown in selecting her uncommonly fresh program, and with warmth of phrasing and color, she was not quite equal to the rapid, florid patterns of Cavalli's La Bellezza and the intensity of Auric's Tout disparut. Her loud, high tones were apt to point out the limitations of a small, rather constricted voice, but Miss Trotman managed to keep her recital always interesting by her sheer musicality and intelligence. David Stimer provided the soprano with excellent support at the piano.

—A. B.

OTHER EVENTS

Martha Schlamme, Vienna-born soprano, was heard in a program of folk songs of diverse origin at Town Hall on Oct. 10. Appearing under the auspices of International Folkways, she sang groups of Israeli and Yiddish songs, Negro spirituals, and scattered selections from other countries. **The New York Pro Musica Antiqua**, whose musical direction is shared by Noah Greenburg and Bernard Krainis, presented the first of a series of three concerts at Kaufmann Auditorium of the YMHA on Oct. 12. The initial program was devoted to music of the first Elizabethan age. On Dec. 27, the group will turn its attention to late medieval music and, on Feb. 22, to the music of Salomone Rossi. In an earlier concert at the New York Public Library on Oct. 4, the ensemble was joined by the **Primavera Singers**. **Marcella DeCray**, harpist of the Philadelphia Orchestra, made a solo appearance at Carnegie Recital Hall on Oct. 12 and offered the first performance of the late Marcel Tournier's Second Sonatina, Op. 45. **The Collegium Musicum of New York**, Fritz Ricco, conductor, moving uptown from its previous location at the Circle-in-the-Square Theatre, opened its current season at Carl Fischer Hall on Oct. 18 with a program including two early works listed as first New York performances—Salomone Rossi's Five Dances for

Strings and Johann Adolph Hasse's F minor Concerto for Flute and Strings, with Mildred Wummer as soloist. As is its custom, the group acknowledged its responsibility to contemporary music with a performance of Schönberg's Verklärte Nacht, in its original string sextet version.

The Sainedberg Little Symphony, conducted by David Sainedberg, gave the first of two Bach concerts at the YMHA on the same evening. Mitchell Miller and Sidney Harth were soloists in the Double Concerto in C, for oboe and violin, and John and Mildred Wummer were the solo flutists in the Fourth Brandenburg Concerto.

City Opera

(Continued from page 5)
this occasion. The ensembles were a bit ragged, and cues were missed here and there. Frances Bible was the affecting Cherubino she always is, and Vilma Georgiou, making her first appearance as Barbarina, was properly comely. Mary Kreste, the Marcellina, is due a special word for her extraordinary characterization and her elegant singing. Walter Cassel was an effective Count, George Gaynes a passing fair Figaro, and Richard Wentworth a delightful Bartolo. Others in the cast were Luigi Vellucci, Michael Pollock and Arthur Newman. Joseph Rosenstock conducted, with rather slowish tempos at a few points.

—J. L.

OTHER PERFORMANCES

Helen Clayton, co-winner of the American Theatre Wing's 1952 concert award, made her debut with the New York City Opera as Micaëla in the Oct. 10 matinee presentation of Carmen. Gloria Lane sang the title role, Walter Fredericks the Don José, Lawrence Winters the Escamillo, and William Widerman the Zuniga. Joseph Rosenstock conducted.

In the evening, a performance of Die Fledermaus brought the debuts of Earl Redding, as Falke, and Colce Worth, as Frosch. Heard for the first time in their respective roles were Jean Fenn, as Rosalinda; Adelaide Bishop, as Adele; and Jeannie Andrea, as Sally. Jack Russell, as Eisenstein; Lloyd Thomas Leech, as Alfred; Richard Wentworth, as Frank; Luigi Vellucci, as Blind; and Donald Gramm, as Orlofsky, completed the cast, which sang under Thomas Martin's direction. Glenn Jordan was the new stage director.

Jan Rubes made his bow with the company, as Colline in La Bohème, in the Oct. 11 matinee performance. Familiar singers in the Puccini opera were Camilla Williams, as Mimi; Laurel Hurley, as Musetta; Jon Crain, as Rodolfo; Richard Torogi, as Marcello; and Arthur Newman, as Schaunard. Mr. Martin again conducted.

The evening's Don Giovanni had Walter Cassel in the title role, Anne McKnight as Donna Elvira, Willabelle Underwood as Donna Anna, Virginia Haskins as Zerlina, George Gaynes as Leporello, and Rudolf Petrak as Don Ottavio. The conductor was Mr. Rosenstock.

Regina was repeated on Oct. 15, with the same cast as before, and Carmen was repeated on the afternoon of Oct. 18, with Miss Lane as Carmen, Dolores Mari as Micaëla, Mr. Fredericks as Don José, Thomas Tipton as Escamillo, and Mr. Wilderman as Zuniga. An unexpected debut came in the Bizet opera when Winifred Heckman was called on at the last minute to sing the role of Mercedes in the place of Edith Evans. Julius Rudel conducted.

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TOWARDS FEDERAL AID

The presence on Congressional agenda of nine bills relating to federal support of fine arts indicates an important trend in American musical policy. Here is a digest of a comprehensive report on that trend

IN A recent report to the American Symphony Orchestra League on proposed federal government participation in the fine arts, Helen M. Thompson, executive secretary of the League, stated that at least nine arts bills had been introduced during the last session of Congress. "After careful study of these bills," she said, "I have come to the conclusion that the basic reasons for proposing federal government participation in the arts fall into three categories: (1) for the purpose of initiating and establishing arts groups and activities in this country; (2) for the purpose of supporting arts activity once it is established; (3) for the purpose of co-ordinating arts activities throughout the nation."

Addressing member delegates that the League's eighth annual convention at Elkhart, Ind., on June 18, Mrs. Thompson urged study of this legislation in order that the League might adopt a positive policy representative of the views of its membership. Her report, she told delegates, was prepared "strictly for the purpose of stimulating consideration by you and your organizations of many facets of the proposal of federal government participation in the arts".

Among the bills to which Mrs. Thompson referred were those of Representative Kearns, of Pennsylvania, having to do with improving the physical facilities for arts presentations in the City of Washington, D. C. (HR 464 and HR 4458); that of Representative Javits, of New York, proposing the establishment of a United States Arts Foundation (HR 5330); and those of representative Howell, of New Jersey, providing both for the erection of an opera house in the City of Washington, D. C., and the establishment of a Fine Arts Commission (HR 452 and HR 5397).

Under the provisions of the second Howell bill, according to Mrs. Thompson, the Fine Arts Commission would be given authority to "develop and encourage the pursuit of a national policy for promotion of education in the fine arts; initiate and support professional and amateur activities in all fine arts fields; advise with existing professional, nonprofit and educational fine arts organizations; award scholarships, fellowships, commissions; solicit and receive funds, services, and personnel; build buildings. The bill contains no statements limiting the powers of the Commission". The appropriation stipulated in the bill is \$1,000,000 for the first year and an amount not to exceed \$2,000,000 annually in succeeding years.

"Now what about a federal arts program in the United States?" Mrs. Thompson asked. "There exist two philosophies in the development of the cultural life of our nation. The first is the existing one in which the arts are developed strictly on a local basis, with each individual community going its chosen direction. Local tastes, local leadership, and local support dictate the tempo, artistic standards, and scope of the development. The sum of these thousands of local activities becomes our national culture."

"The second is the philosophy set forth in much of the pending legislation—that a nation's cultural development is of sufficient importance to

merit recognition, encouragement, support, and direction by the federal government; that a governmental division of fine arts is as vital to public welfare as are governmental divisions of labor, education, agriculture, etc.

"During the depression our government participated in practically all arts fields through the Works Progress Administration. A few of our present-day symphony orchestras are direct outgrowths of WPA music projects . . .

"In Great Britain, there exists the Fine Arts Council . . . Briefly, the plan of operation is as follows. Although the Fine Arts Council may originate arts activities, it prefers to work through established non-profit organizations. Three-fourths of its total funds are paid in the form of grants, guarantees, and loans to independent organizations.

"In a British publication titled The Arts Council of Great Britain, What it is and What it Does, it is plainly stated that the Council, being unable to cover all the ground, has adopted a deliberate policy of directing its financial help toward the professional aspect of the arts. Some amateur groups receive modest help through affiliating with national federations of like groups, which federations may receive modest grants from the Arts Council.

"British orchestras have boards of directors drawn from the orchestra's parent city just as do our orchestras. That board, among other things, draws up the orchestra's financial plan—figuring the expected income from ticket sales, the amounts anticipated from private contributions, and possibly some help from the municipality. When these sources of income are added up and compared with the estimated cost of maintaining the orchestra, there usually exists a deficit. The orchestra board may apply to the Council for the necessary funds to

meet that deficit.

"If the help is granted, the orchestra or other arts group is designated as being 'associated with' the Council. Each professional organization so associated has an 'assessor' assigned to it from the Council's staff. The 'assessor' attends all meetings of the organization's managing body and receives full information about the orchestra and finances of the organization . . .

"The Seventh Annual Report (1951-52) of the Arts Council sketches the historical background of support of the arts and their states: 'In the United States, where redistribution of wealth has not been so drastically carried out as it has here, the arts are still largely sustained by the munificence of private patronage . . . If the arts are to survive in the equalitarian State, some form of collective patronage must assume the obligation formerly sustained by private benefactors.'

"Six years ago, the government of Mexico established an Institute of Fine Arts. Operated entirely with governmental funds, the Institute established the National Symphony Orchestra of Mexico, employs musicians on a year-round basis. Weekly chamber-music concerts are presented, commissions are awarded for the creation of new works in all arts forms. Advance study opportunities have been strengthened.

"In Switzerland, the record of government in the arts shows nearly a hundred repertory theatres presenting nightly performances eleven months of the year. Opera and symphony are available in most cities, large and small, at prices comparable to the cost of movie tickets. Thousands of singers and instrumentalists are employed. New works are created and performed.

"In Italy, there is a state tax on all forms of entertainment. These



SANTE FE HOMECOMING

Vronsky and Babin, whose home, Rancho Piano, is near Santa Fe, watch a final check before a "return" concert for the Santa Fe Community Concert Association. They are joined by Madge O'Sullivan; Mrs. Howard Seitz, president of the association; Bob Stafford; and Reginald Fisher, vice-president. Mrs. O'Sullivan and Mr. Stafford are Community representatives

Federal Aid

funds are used to assist financing of arts activities of all kinds.

"In Germany, orchestras are maintained on at least three levels—there are municipally supported groups, state-supported orchestras, and orchestras supported through private efforts.

"You can find testimony and evidence to both the values and problems of these plans. In these countries, accusations of political interference in the arts, low pay for artists, over emphasis on the star system are to be read at every turn. . . . For the most part [in the United States] the bills now pending are concerned with two aspects of governmental participation in the arts: (1) the erection of a much needed opera house and concert hall in the City of Washington; (2) the establishment of a Fine Arts Commission under the executive branch of the government. . . ."

Following her enumeration of the three purposes of arts legislation—the establishing, supporting, and coordinating of arts activities in this country—Mrs. Thompson suggested that "each of these basic reasons should be examined in the light of the established record of what already has been accomplished through our present day operations on a local basis. . . . We may come to the conclusion that we want and need a federal program, but let us be sure that the basic needs for that program are correctly set forth."

Mrs. Thompson's examination of the first premise, that a federal program is needed in order to initiate and establish arts groups and activities, revealed that there are 938 professional or semi-professional orchestras operating in the United States, that there are eighty opera companies operating in nineteen states, and that students of music can be estimated at 20,000,000 persons. "Let us assume," she said, "the record shows that communities will form their own cultural groups as soon as the time is ripe for them, that we conclude a federal program is not needed to establish cultural activities."

Orchestras Expand Budgets

In dealing with the question of financial support of the arts organizations once they are formed, Mrs. Thompson continued by saying, "Again, let us look at the record. Generally speaking, under our present setup, orchestras are expanding services and budgets. I personally know of only two orchestras having suspended operations this year. Both operated on less than \$5,000 a year. This spring, the League has received more voluntary reports than in any previous year from orchestras stating 'We are ending the season in the black.' They attribute it to two main factors: (1) relief from the twenty per cent federal excise tax on admissions; (2) they are taking orchestra operation more seriously and are learning how to run the business.

"However that may be, there are other figures and circumstances that don't look so good. The Metropolitan Opera says it faces extinction unless some miracle comes to the rescue. Professional musicians are having a tough time trying to earn a decent living from music. Unemployment of musicians is widespread. The average wage of musicians in major symphonies is \$1,800 a year. . . .

"The major symphonies suffer operating deficits totaling nearly four million dollars annually. The larger-budget community orchestras can earn only about fifty per cent of their gross expenditures.

"The question is not 'Shall we have a subsidy?' We have it! All orchestras and other arts are subsidized now by individuals, corporations, founda-

tions, city, county, or state funds.

"It is up to us to evaluate the stability of this form of subsidy. Can we continue to count on it? We hear dire predictions of what will happen to corporate gifts if the excess profits tax is removed; of what will happen to personal contributions if a national sales tax is levied; of what will happen to all forms of contributions if we enter a deflationary economy. . . .

"We can't merely be 'agin' something in this situation. We have to be 'for' something. If we vote to turn our backs on possible federal subsidy of the arts, we are at the same time casting a vote for other forms of subsidy, as well as a promise that we can obtain it. Can and will we and our communities deliver the goods? Responsibility for that decision has been placed squarely on the shoulders of every orchestra executive board as a result of the introduction of this legislation. . . ."

"Will the fact that the federal government establishes an amount which it will contribute to your productions be interpreted by your community, generally, as a tacit recommendation by the government that that amount is all you really should need by way of subsidization?"

Necessary Appropriations

With this question, Mrs. Thompson proceeded with a consideration of the appropriation required of the government to cover all deficits of present day operations of arts groups, an estimated \$25,000,000. Her study of the history of government subsidy revealed that, with the exception of railroads, shipping, air transport, and dairy production, no single industry had been granted a federal subsidy in excess of \$10,000,000 a year over an eighteen-year period. (This figure represents an average since actual disbursements may have been made during a shorter period.) "These federal subsidies," she said, "have been justified in terms of stabilizing industries basic to sound national economy and defense."

"Will we be able," Mrs. Thompson asked delegates, "to produce evidence that federal subsidization of the arts is equally vital to national life; moreover, that it merits annual subsidy in amounts greater than heretofore granted to railroad and shipping construction?"

"But, let us assume momentarily that the federal government would subsidize the arts to the tune of \$25,000,000 annually—or whatever amount is needed. Now, what goes with that subsidy?"

"As civic institutions, orchestras have long felt that they must maintain freedom to establish and carry out operational and artistic policies. The minute funds are accepted from one individual, organization, or government unit, there looms the dread that said contributor will expect, request, or demand certain concessions in return for help given. . . .

"In reality, we are not dealing primarily here with principals involved in federal subsidization of the arts. The heart of this particular situation is how much faith do we have in the government of the United States? And that is a fundamental question with which the arts have traditionally been concerned—the maintenance of freedom to place the arts above ideologies and transient politico-beliefs."

Turning to the third reason for proposing a federal arts program at this time—for the counselling and coordinating of arts groups throughout the nation and for the conducting of a research service for their benefit—Mrs. Thompson pointed out that "arts groups are definitely strengthened when they pool their resources". This conclusion, she said, was based on the fact that the nation's orchestras (Continued on page 33)

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Education in New York

Darrell Peter, who recently opened a branch studio in Rockville Centre, has been appointed conductor of that community's Fortnightly Club Women's Choral and also as recreational piano teacher of its adult members.

Columbia University has awarded Alice M. Ditson scholarships in the opera workshop of the school of general studies to Amalia Bischoff, lyric soprano; Bernard Barr, tenor; and Ralph Wayne Farnworth.

Juilliard School of Music has given 294 scholarships to returning students and 90 to new ones. Thirty-three of the scholarship holders are from 15 foreign countries.

Opera Showcase, sponsored jointly by The Community Opera, Inc. and The Town Hall Club, will present eight programs this season on the second Saturday evening of each month. Productions scheduled include *Hansel and Gretel*, *The Telephone*, *Amahl and the Night Visitors* and *Alec Wilder's Sunday Excursion*. Gladys Mathew, opera chairman of the New York Federation of Music

Clubs, is president of the joint organization.

Brooklyn College has appointed Samuel Gardner to its music faculty. Mr. Gardner, who was awarded a Pulitzer Prize for his First String Quartet, formerly taught at Juilliard, Columbia, the University of Wisconsin, and Atlanta Conservatory. He will conduct chamber-music classes and assist Milton Katims with the Brooklyn Community Orchestra. He succeeds Sterling Hunkins, who recently joined the musical staff of the Sadler's Wells Ballet company.

Caroline Beeson-Fry, teacher of singing, has resumed activities in New York at her new studio, 827 Carnegie Hall. She also continues her classes in White Plains, N. Y.

Other Centers

Yale University will present three ensembles—the Budapest and Amadeus Quartets and the Quartetto Italiano—in its annual chamber music series.

The New England Conservatory of Music has appointed Doriot Anthony, first flutist of the Boston Symphony, to its instrumental faculty. She formerly taught at Pomona College.

Harvard University has named G. Wright Briggs, supervisor of the department of popular music at the New England Conservatory, as leader of the University Band. He succeeds the late Malcolm Holmes.

The Catholic University of America has appointed Nikolai Lopatnikoff and Vincent Persichetti as guest lecturers for the current academic year.

The St. Louis Institute of Music has added Chester D. Mann, a graduate of the Eastman School and the University of Iowa, to its faculty.

Peabody Conservatory has appointed Armand Sarro, trombonist of the National Symphony, to its instrumental staff.

Boston University's College of Music has announced several full and partial scholarships in its preparatory department, which admits students of pre-college age if they give evidence of sufficient proficiency. Information may be obtained from Jules Wolffers, director of the division, at 25 Blagden Street, Boston 16, Mass.

Northwestern University's music-faculty members Traugott Rohner and Robert Mayer recently collaborated on a book entitled *Oboe Reeds: How to Make and Adjust Them*. It is published by The Instrumentalist at \$1.50.

Barre Hill, of Chicago, director of the National Music Camp's opera department, sponsored the presentation of thirty performances of nineteen works at the camp at Interlochen, Mich., last summer. The repertory ranged from Wolf-Ferrari's *The Secret of Suzanne* to Bernstein's *Trouble in Tahiti*. Bach's *coffee Cantata* and an English production of *Madama Butterfly* also were presented.

The Cleveland Institute of Music has announced the appointment of Donald Erb to its theory faculty. He recently returned from a year's residence and study abroad.

The Wilson School of Music, Yakima, Wash., has named Howard Karp and Frances Reiche Karp, pianists, to its faculty. They succeed, respectively, Richard Strasburg, who has joined the University of Nebraska faculty, and Elinor Williams, who has gone to the University of Florida.

The University of Denver has announced that Saul Caston, conductor

of the Denver Symphony, will direct the university orchestra during the academic year.

The University of Louisville's School of Music has announced the appointment of Monas Harlan, tenor, to its voice faculty.

The Paterson Trio, consisting of Carl and Isabelle Wegman and Isadore Freeman, will give a series of young people's concerts at the Radburn School in Fair Lawn, N. J., this season.

The Melody Island School of Music, Wolfeboro, N. H., sponsored the first New Hampshire Music Festival last summer, in which twelve symphony concerts were given on Melody Island or in neighboring towns and eight chamber-music concerts were given by faculty members of the school. The orchestral concerts were given by thirty members of the New Symphony of New York, conducted by Maurice Bonney. Hedy Spieler is dean of the school. The success of the festival led to the establishment of a non-profit corporation to raise funds for a larger festival next summer.

Boyd Neel Urges Conservatory Expansion

TORONTO.—Canada's 1953-54 music and music education season received a dynamic forward thrust from academic rather than commercial sources this fall. Boyd Neel, arriving here to assume his duties as the new dean of music at the University of Toronto and head of the Royal Conservatory of Music here, declared that although this city is one of the greatest musical centers in the Dominion, we would be unable to prevent our local artists from going elsewhere unless they were given greater opportunities here. Mr. Neel further suggested, and rightly, that the building presently housing the conservatory should be replaced by one that would end the joint use of teaching studios by senior faculty members and provide for better administrative quarters, library facilities, and student recital halls.

It has been announced that Arnold Walter, director of the Faculty of Music, has been elected the first president of the International Association for Music Education, at a meeting in Paris. Sponsored by UNESCO, the association will seek to improve musical pedagogy and to adopt techniques relative to the special requirements of member nations.

—COLIN SABISTON

St. Paul's Choir Heard in Boston

BOSTON.—The St. Paul's Cathedral Choir of London, which until its American tour this fall had not sung outside its own church except at Britain's coronations, made a deep impression in its concert at Symphony Hall on Oct. 11.

This organization of about twenty men and perhaps twice as many boys, has been beautifully trained by John Dykes Bower. In tone, precision, rhythmic elasticity, and an over-all musical sensitivity, the St. Paul's Choir is notable. Much of the music they offered was late nineteenth-century English, what Sir Thomas Beecham might call "sweet, soothing and soporific", but all of it was superbly done.

—CYRUS W. DURGIN

Juilliard To Present Strauss's Last Opera

Capriccio, Richard Strauss's last opera, will be presented for the first time in America next spring by the Juilliard Opera Theatre. The work will be sung in English in a new translation by Maria Massey, who was commissioned by the Juilliard School to make an English version of Clemens Krauss' libretto.

Candlelight Concerts Are Repeated This Year

BALTIMORE.—The first concert, on Oct. 13, of the Little Orchestra's series of Candlelight Concerts, conducted by Reginald Stewart in the concert hall of the Peabody Conservatory of Music, was a handsome affair. The hall, with its stage softly lit by candles and banked with greenery, seemed to become the intimate room that is required for the kind of music presented.

The orchestra numbers about forty players, and the near-capacity audience showed its appreciation for some very fine playing and for the well-balanced program that Mr. Stewart had selected.

Opening with an orchestral version of Cesti's *Tu mancavi a tormentarmi*, it was at once apparent that Mr. Stewart had a fine group of strings, sensitive as to nuance and rich of tone. The first two movements of Schubert's Symphony No. 5 had a competent, if somewhat dry, performance. Not so the last two movements. The lively *Minuet*, really a scherzo, bounced happily along, and the *Finale* was balanced and polished.

Following a distinguished performance of William Boyce's First Symphony came the high point of the evening, the local premiere of Jean Francaix's witty comic cantata, *Le Diable Boiteux*. This captivating work was performed with finesse by William Hess, tenor, and Doda Conrad, bass (to whom the work is dedicated), and both singers caught and projected the humor and mockery of their respective characters, Zambullo, and a limping devil.

—GEORGE KENT BELLows

Foundation Buys Tickets for Student Distribution

PHILADELPHIA.—More than 6,000 high-school students in the greater Philadelphia area will attend concerts by the Philadelphia Orchestra this season through the purchase for them of \$10,000 worth of tickets by the Theodore Presser Foundation, Inc., James Francis Cooke, president. Similar grants totaling \$60,000 over a six-year period will have enabled some 37,000 young people to attend the orchestra's concerts by the end of the season. The foundation's tickets are distributed through the public, private, and parochial high schools of Philadelphia and its suburbs, according to enrollment.

West Virginia Conductor Granted Extended Leave

HUNTINGTON, W. Va.—Howard Shanet, conductor of the Huntington Symphony, has been given an "extended leave of absence" by Leonard Smith, president of the Huntington Symphony Association, to accept a post as conductor of the Columbia University Orchestra in New York. Mr. Shanet, who had submitted his resignation from the Huntington orchestra, was told that his resignation had been refused in favor of a leave of absence so that he might return to Huntington at any time in the future.

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Federal Aid

(Continued from page 31)
 tras had gained much by voluntarily banding together through the League and through various managers' associations ("Witness the success of the federal excise tax exemption.") and that orchestras affiliated with other arts groups in their respective communities were, for the most part, receiving greater support than orchestras operating on a free-lance basis.

"Some sort of national body," Mrs. Thompson explained, "could in like manner serve to strengthen and expand all of the arts fields through research, counselling, exchange of information, etc. . . . Thousands of local arts councils would form the basic structure for some sort of national co-ordination of arts groups. It could be under a program of governmental sponsorship or even under a program of private sponsorship on a national scale."

"The single crying need in this whole situation is intelligent leadership. . . . Indeed it is a mocking reproach to the cultural groups of this nation that federal legislators now are sufficiently interested in our problems to try and do something about them, and we do not even have an inter-arts forum nor unanimity of thought—much less a program to present to our national congress."

In concluding her report, Mrs. Thompson urged the convention audience, through its representation, to "assume leadership in the development of a policy and a course of action which will best serve the cultural development of this nation. With our tremendous aggregation of hundreds of orchestras, each with its hundreds of workers and audience members, there is a fantastic potential for sound thinking, leadership, and effective action. . . ."

Radio and TV

NBC and CBS Series Bring Varied Programs

Massimo Freccia and Peter Herman Adler shared the NBC Symphony podium during the first October fortnight. Mr. Freccia conducted the broadcast concert on the 3rd. His program consisted of Rossini's Overture to *La Scala di Seta*, Mozart's Haffner Symphony, Samuel Barber's *Adagio for Strings*, and a suite from Falla's *El Amor Brujo*. Mr. Adler was guest conductor for the broadcasts on the 10th and 17th. In the former he offered an abridged version of Beethoven's Egmont, with Ben Grauer as narrator of a script prepared by Charles Polachek and Ann Ayars as soloist, and Mozart's Posthorn Serenade. His second program was devoted to Mozart's Serenade for Winds, K. 361, and Krennoff's First Symphony.

The CBS Twentieth Century Concert Hall, which opened its Sunday series on Sept. 27, already has established itself as a distinguished addition to the limited luxuries of good music on the radio. On Oct. 4 Leopold Stokowski conducted Riegger's Canon and Fugue and Tom Scott's From the Sacred Harp. On the 11th he offered Lou Harrison's Second Suite for Strings. On the 18th he presented two premieres, Peggy Glanville-Hicks' *Gymnopédie No. 3* and Goeb's Third Symphony.

The Socony-Vacuum Oil Company, Inc., will sponsor the broadcasts of the NBC Symphony throughout what reportedly will be Arturo Toscanini's final season as conductor.

Mr. Toscanini is scheduled to direct fourteen concerts and Guido Cantelli

eight. The weekly series will begin on Nov. 7.

A Reuters dispatch datelined Verbania, Italy, quoted Mr. Toscanini as having said on Sept. 30 that the forthcoming NBC season will be the "last" appearance on the concert platform. A spokesman for the conductor here, however, insisted that this report is not correct.

With the Managers

Arthur Judson has announced the appointment of **Schuyler G. Chapin** as director of press and public relations for the Judson, O'Neill and Judd division of Columbia Artists Management. Mr. Chapin succeeds George Judd, Jr., who recently resigned to become assistant manager of the New York Philharmonic-Symphony.

Returning to the music field, **Claire Felt** has announced that she will be available to artists as a consultant and advisor, as well as personal representative. Confining her efforts to a few clients, Miss Feit will conduct her affairs for the time being at her home at 875 Fifth Ave. She was for many years in charge of publicity and public relations for National Concert and Artists Management.

Columbia Artists Management has signed Leontyne Price, currently appearing on Broadway in the leading female role of *Porgy and Bess*. Although Columbia will handle the soprano's concert engagements, her personal manager will remain Larney Goodkind.

David W. Rubin left New York on Oct. 4 for a month-long survey of the current European musical scene.

The **Friedberg Management** has added the noted tenor Roland Hayes to its 1953-54 list.

Folk Dancers, Chorus Ballet in Philadelphia

PHILADELPHIA.—A Spanish group, the Coros y Danzas de Espana, invaded the Academy of Music on Sept. 6. A regrettably small audience heard folk songs and watched folk dances from many Spanish provinces, presented with grace and authenticity. The array of dazzling costumes were of particular interest.

The following night, the Academy housed a group that offered complete contrast to the preceding one. This was the St. Paul's Cathedral Choir from London. A capacity and very brilliant audience turned out to greet these excellent choristers, whose singing of music by Byrd, Haydn, Purcell, Morley, and Vaughan Williams was the acme of delicate balance, precision, and clarity.

Sadler's Well Ballet from Covent Garden, London, came to Philadelphia on Sept. 13. The company, here for the week, gave six performances and three different programs at the Academy of Music before sold-out houses.

—MAX DE SCHAUENSEN

Verdi Operas Given At Verona Arena

VERONA, ITALY.—Three Verdi operas, *Aida*, *Il Trovatore*, and *La Forza del Destino*, constituted the repertory at the Arena di Verona this summer. Musical direction was divided between Tullio Serafin, Franco Ghione, and Francesco Prandelli. The stage direction for the three operas was given to G. W. Pabst.

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Resident and Visiting Opera Companies Dominate Musical Season in Sydney

Sydney

FOR the first time in many years, opera dominated the winter season in Sydney. Eugene Goossens, in his capacity as director of the State Conservatorium, started the ball rolling with several performances of *Die Walküre*. Though it involved some professional singers and proved quite satisfactory musically, the production never rose above the level of a student effort.

The National Opera in Sydney, now in its third season, presented a repertory that included two short works by Australian composers—John Antill's *Endymion* and Arthur Benjamin's *The Devil Take Her*. Under the keen directorship of Tibor Paul, the general standard of the national company's performances showed some improvement over seasons past, but the absence of knowing theatrical guidance was sadly felt. The singers, among whom were a number of young and promising artists, lived up to their tasks remarkably well. There were no exciting new finds, but there were also no downright failures, with the exception of the Italian tenor Gino Mattera, who gave a dismal performance in the role of Count Almaviva. The Benjamin opera, a witty and scintillating one-acter, scored a well-deserved success as staged by the young Sydney director Robin Lovejoy. Antill's *Endymion*, described as a lyric masque, will hardly arouse much interest outside of Australia.

With the close of the Sydney opera season, the National Theatre in Melbourne entered the field with productions of *Cosi fan tutte*, *Madama*

Butterfly, and *The Consul*.

Melbourne's three offerings, and especially *The Consul*, were so enthusiastically received that the season had to be extended by five weeks, during which time *Tosca* was added to the repertory. Highest tribute should be paid to the work of the stage director Stefan Haag and the designer Louis Kahn. The resourcefulness of their collaboration resulted in a highly effective production of the Menotti work. The efficient and well-balanced cast was headed by Marie Collier, whose voice possessed all of the dramatic intensity and spontaneity that the role of Magda Sorel demands.

While Mr. Goossens fulfilled several engagements outside of Sydney, two guest conductors filled his place in a number of concerts by the Sydney Symphony. The visit of Melbourne's resident conductor, Juan José Castro, was one of the most redeeming features of the orchestral season. His sincere approach to his work resulted in a beautifully wrought interpretation of Hindemith's *Mathis der Maler* and well-conceived performances of Mozart's G minor Symphony and a Concerto for Orchestra in C minor by C. P. E. Bach. Hephzibah Menuhin, also a resident of Melbourne, joined the orchestra on one occasion for a penetrating account of Bartok's Second Piano Concerto.

The German conductor Hans Schmidt-Isserstedt impressed with persuasive and neatly poised performances of symphonies by Haydn and Mozart, but his interpretations of Brahms tended to be rather stodgy.

Dvorak's D minor Symphony, however, emerged under the baton of Mr. Schmidt-Isserstedt as a work of extraordinary strength. Two works in his programs new to local audiences—Werner Egli's French Suite after Rameau and Boris Blacher's Paganini Variations for Orchestra—failed to evoke more than passing interest. A young New Zealand violinist, Alan Loveday, appeared as soloist in a fine rendering of the Sibelius Concerto.

Mr. Goossens returned to lead the orchestra in a succession of rather unfamiliar works here. Among them were Elgar's The Dream of Geronimus, Martinu's Fifth Symphony, and Bruckner's Ninth. The urgent drive of the Martinu work appealed to the Sydney audience more than the meditative Bruckner symphony. Soloist in Mr. Goossens' programs was Joan Hammond, whose singing of operatic arias was warmly applauded.

—WOLFGANG WAGNER

Griller Quartet In New Zealand

AUCKLAND, NEW ZEALAND.—Chamber music in Auckland received a mighty fillip with the arrival of the Griller Quartet, whose members conducted a two-week tutorial session at St. Peter's School in Cambridge. The project was financed by the New Zealand Federation of Chamber Music Societies with funds raised during the quartet's recent month-long tour of New Zealand concert halls. In several of these tour concerts, the quartet was joined by the pianist Hephzibah Menuhin, a collaboration that proved in every way exhilarating.

In addition to coaching student ensembles at St. Peter's—quartets comprising musicians of varying ages and stages of advancement—the Griller Quartet was heard in a performance of Haydn's The Seven Last Words, as well as in several public rehearsals and discussion programs. Mr. Griller conducted a student string orchestra in a program of Bach concertos, and Mr. Hampton, cellist with the quartet, held a number of seminars on cello playing. The Griller Quartet imparted immeasurable personal inspiration and practical guidance to the ninety students, teachers, and professionals who attended the two-week "winter school". Our standards of chamber-music playing will long be indebted to these four English musicians.

—DOROTHEA TURNER

American Artists Sing in San Salvador

SAN SALVADOR.—Verdi's Requiem, in a performance of stirring impact, closed the series of three concerts presented by the Sociedad Coral Salvadoreña at the Teatro Nacional during the last week in August. Participating was the National Symphony, under the direction of Jon Cubicec, who also trained the chorus and was responsible for the entire undertaking.

The soloists, brought from the United States, did outstanding work and were brilliantly seconded by chorus and orchestra. Eva Likova sang the soprano solo music with beauty and purity of voice. Gabor Carelli also sang excellently, and there were frequent reminders of his teacher Beniamino Gigli in the tenor's mezzo-voce passages. Eleanor Knapp provided splendid singing in the contralto solos, her voice having both power and richness. Lorenzo Alvarez offered the requisite contrast with his deep bass tones. Mr. Cubicec's dynamic conducting kept the music moving.

Haydn's The Creation opened the concert series, using the same soloists. Between the choral concerts came a violin recital by Eva Kovach.

—FRANCISCO DUEÑAS T.

Bayreuth Festival Announces 1954 Program

BAYREUTH.—The 1954 Wagner Festival at Bayreuth will open on July 22 with a performance of *Tannhäuser* and will run through Aug. 27, closing with *Lohengrin*. The complete festival program lists six performances each of *Tannhäuser*, on July 22, 31, Aug. 3, 8, 15, and 19; and of *Lohengrin*, on July 23, Aug. 1, 4, 7, 16, 20, and 22; two performances of the Ring cycle—*Das Rheingold*, on July 24 and Aug. 10; *Die Walküre*, on July 25 and Aug. 11; *Siegfried*, on July 26 and Aug. 12; and *Götterdämmerung*, on July 28 and Aug. 14—and three performances of *Parsifal*, on July 29, Aug. 17 and 21.

Schubert Opera To Receive Anniversary Performance

VIENNA.—The Vienna Symphony will be heard in a performance of Schubert's opera *Alfonso und Estrella* in a concert celebrating the 125th anniversary of the composer's death.

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